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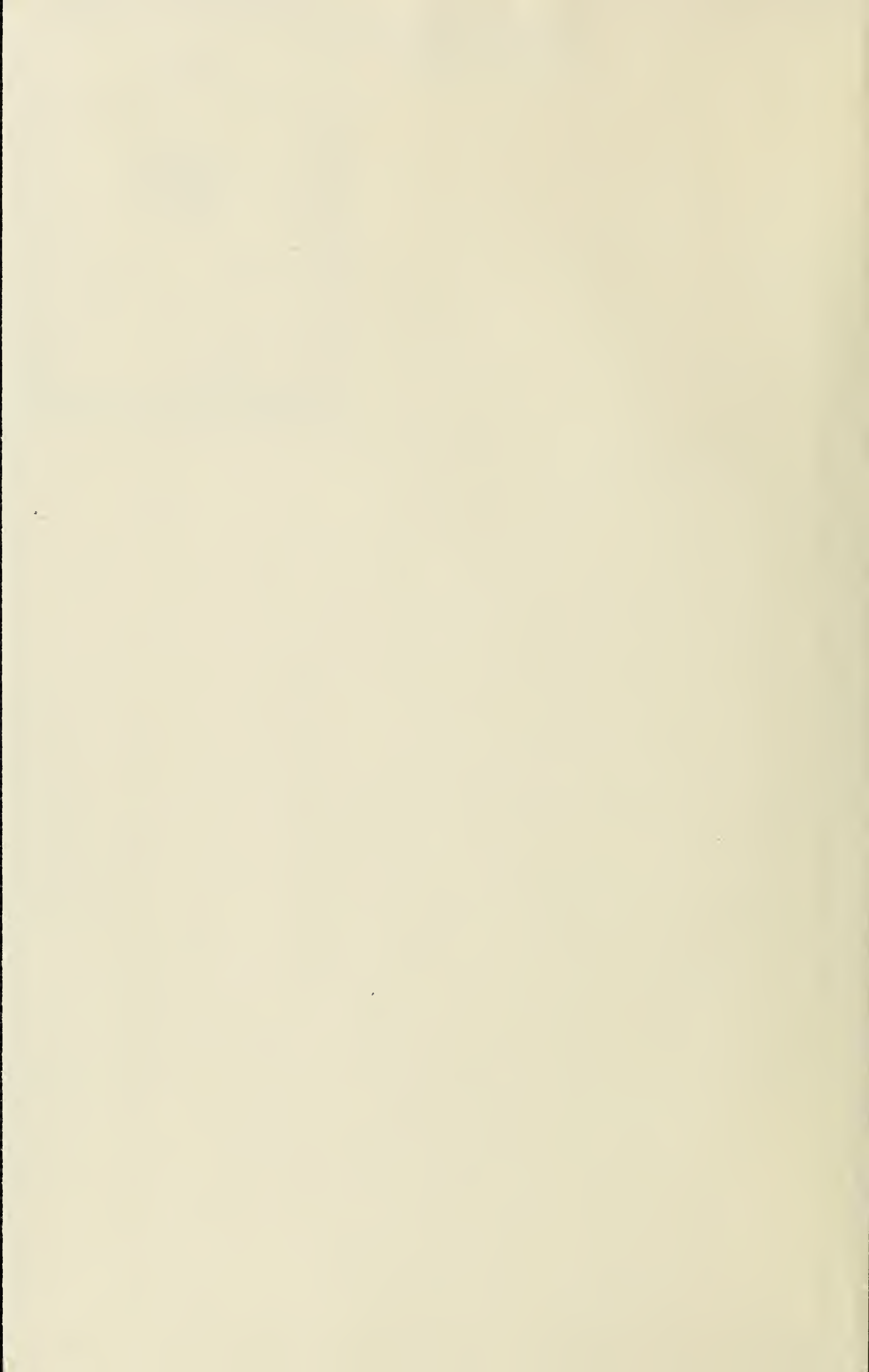


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GRADED STUDIES

IN

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SIGHT-SINGING,

FOR

INDIVIDUAL OR CLASS USE,

BY

GUSTAV VIEHL.

PRICE 75 CENTS.

NEW YORK:
LUCKHARDT AND BELDER,
10 EAST 17TH STREET.

TO
My Mother

THESE PAGES ARE INSCRIBED.



PREFACE.

So large a number of works on Sight-Singing already exist that the publication of a new book on the subject seems to call for explanation, if not for apology.

The present volume is the outcome of many years' experience in teaching sight-reading, and the author hopes that it contains sufficient novelty, both in plan and in matter, to plead a justification for its appearance.

The author's method is not new. It is merely a progressive arrangement of studies, commencing with exercises based upon the simple harmonic combinations to be found in the major and minor scales, and continuing through easy stages to the more difficult.

It would be unreasonable to expect that the present work will meet with universal approval; but it may at least claim to be an honest attempt in the right direction.

That the innovation in singing names for sharps and flats will not be indorsed by all is also expected; the author only asks for a fair trial of the same before an opinion is expressed.

Through the courtesy of Mr. J. P. McCaskey and the Century Publishing Co., the author has been enabled to make valuable additions to Part Six of this book. His acknowledgements are also due, and are hereby extended to the Rev. M. K. Bailey for valuable assistance rendered.

That the present effort may prove useful to both teacher and student is the wish of

THE AUTHOR.

NEW YORK, DECEMBER 2D, 1895.



PUBLISHER'S NOTICE.

All exercises and studies, except those duly credited to their authors, are original, and are secured by copyright.

The music of many of the part-songs has also been especially arranged for this work.

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INTRODUCTORY.

It is not intended that the pupil or class shall begin at the beginning of this book, and continue page by page until the end has been reached, but rather to proceed as follows :

Take one key and study the exercises in that key successively through the different parts, e. g.:

We will take the key of C; this octave being within the range of most voices.

Commence with Part One, taking Nos. 1 to 36, after which take in Part Four; Nos. 611 to 655, follow these with Part Five; Nos. 797 to 821, take simultaneously with these latter numbers those in Part Three, Nos. 329 to 366. In this manner each key should be studied.

After the exercises in C, G, and F have been studied as above indicated for C, the class are prepared to proceed with Part Six.

Exercises are given in both Treble and Bass Clefs. The author recommends the immediate introduction of the latter.

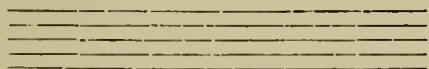
Sopranis and Alti in singing from the Bass Clef will sing an octave higher; Bassi and Tenori in singing from the Treble Clef will sing an octave lower than written.

All Exercises should be sung to the syllable lah, or any other vowel sound, as well as to the regular soh-fah syllables.

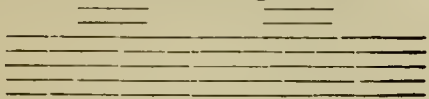
CHAPTER I.

MUSICAL CHARACTERS.

The pitch of musical sound is represented to the eye by means of a staff. The staff consists of five lines together with the spaces which belong to them.




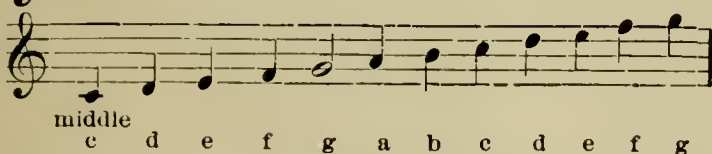
It is frequently enlarged by short added lines above and below, called leger lines.




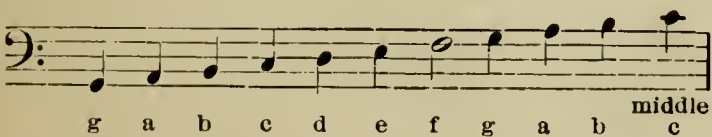
Each line and space is called a degree.


Clefs are characters used in music to determine the absolute pitch of tones as represented on the staff. The clefs in use are :

 Treble or G clef which fixes G on the second line.

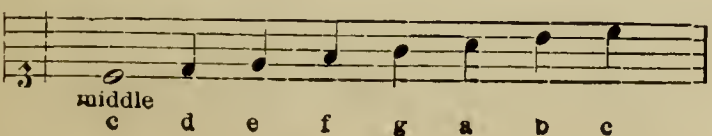


 Bass or F clef which fixes F on the fourth line.

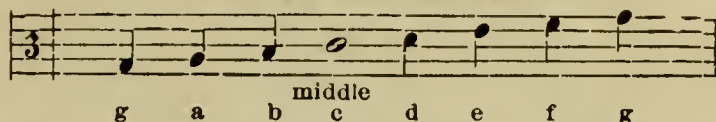


 C clef which fixes middle C upon which-ever line or space it is placed.

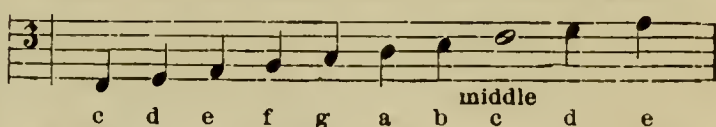
When placed on the first line it is called the Soprano Clef.



When on the third line, the Alto Clef.



When on the fourth line, the Tenor Clef.



Notes are characters used in music to represent the length or duration of tones.

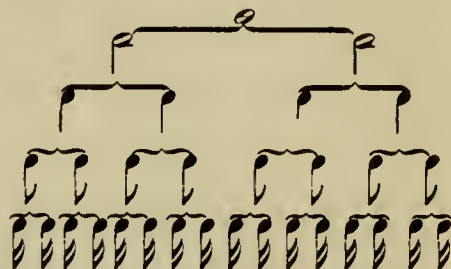
Whole note.

Half notes.

Quarter notes.

Eighth notes.

Sixteenth notes.



Rests are characters in music enjoining silence during their time-value. The time-value of a rest is the same as that of a note of the same denomination.



Whole rest Half rest Quarter rest Eighth rest Sixteenth rest

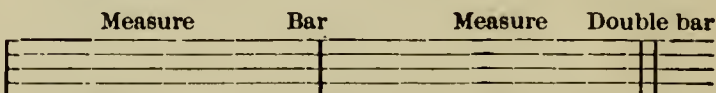
For **Sharps** (#) see page vi.

For **Flats** (b) see page vii.

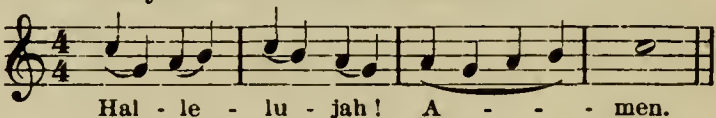
For **Cancels** (c) see page vii.

Bars are lines drawn perpendicularly across the staff.

A **Measure** is represented by the space between two bars.

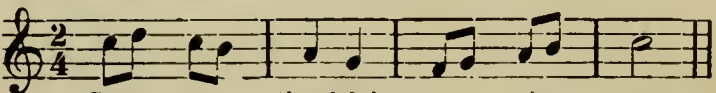


A **Slur** placed over two or more consecutive notes indicates that one syllable is to be applied to as many notes as are so connected.



Hal - le - lu - jah! A - - - men.

When the notes are of smaller denomination than quarter, no slur is required, as the hooks are then connected.





Come, ye thankful peo - ple, come.



The **Tie**, when placed over two or more consecutive notes on the same degree, indicates that the tone represented is to be held without interruption for the aggregate time-value of the notes so connected.





A - - - men.

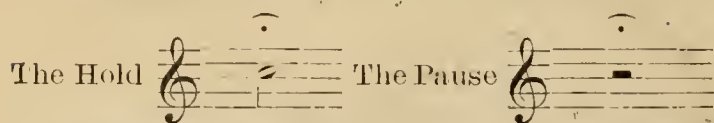
A **Dot** after a note or rest increases the value of said note or rest one half.

 otherwise written  See No. 628.

 otherwise written  See No. 676.

 otherwise written  See No. 716.

The **Hold** or **Pause** shows that the note or rest over which it is placed must be prolonged.



The **Repeat** shows that the preceding passage should be sung again.



The signs [1] and [2] are frequently used where repetitions occur. The measures marked [1] are then only to be sung once, and those marked [2] are to be sung in place of them on the repeat.

CHAPTER II.

ARRANGEMENT OF EXERCISES.

An effort has been made to have the exercises in this book as progressively arranged as possible. With this end in view they commence with the simplest studies on five degrees of the scale, and proceed by easy stages through the different keys to the more difficult intervals and subdivisions of the principal parts of a measure.

The exercises in parts one, two and three should be sung without regard to time, they being for the study of intervals only.

PART ONE.

This part commences with simple exercises on the first five degrees of the major scale, after which, similar exercises on the four upper degrees are taken. These two sections are then combined and thereby complete the scale. Studies in triads and chords are then taken through all the keys.

PART TWO.

The exercises in this part are in the minor mode, and have been arranged similarly to those of part one.

This part should not be taken up until after some progress has been made in the major studies.

PART THREE.

Exercises in sharps and flats for all keys; they should be studied simultaneously with part four, and always in similar key.

In the first numbers of this part the entire class should be made to sustain the tone of the note surmounted by a hold, and whilst doing so mentally measure the half-step before singing the interval.

PART FOUR.

With the studies in this part the class must be taught to keep time. This is done by giving to each measure the number of beats indicated by the fraction. See page vi.

The studies have been arranged as follows:
 Key of C. The undivided beat. See page vi.
 Key of G. Doublets. See page vi.
 Key of F. Dotted notes. See page iii.
 Key of D. Quadrolets. See page vi.
 Key of B. Variety of quadrolets. See page vi.
 Key of A. Dotted notes of smaller value. See No. 716

Key of E. Triplets. See page vi.
 Key of E. Syncopation. See page vi.

For combinations of the various forms in major. See Nos. 747 to 773, in minor Nos. 773 to 797.

PART FIVE.

The two-part studies are now introduced. They are arranged in the same manner as the studies for single voice in part four, and should be studied simultaneously with them.

For combinations of the various forms in major. See Nos. 862 to 884, in minor Nos. 884 to 905.

PART SIX.

The **Hymns** and **Part Songs** here-in contained should not be attempted until after the exercises from Nos. 611 to 692 are well in hand.

The succession being progressive, they should be taken in order.

Nos. 905 to 967 are **Sacred**.

Nos. 967 to 1,003 are **Secular**.

CHAPTER III.

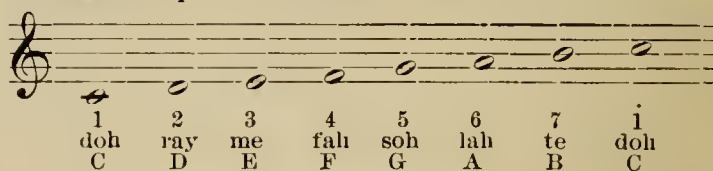
THE MAJOR MODE.

The standard tune or scale which forms the basis of our musical system, consists of a succession of tones placed degree-wise at intervals of steps and half-steps,* and called respectively for singing purposes:

Doh, Ray, Me, Fah, Soh, Lah, Te, Doh.

The first seven degrees have each a different name, but the eighth bears the same name as the first, the series being again repeated. This succession of tones is called the Major Scale.

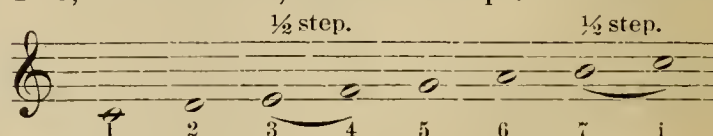
The degrees of the scale are represented first by numbers,† to show the relative position; second, by syllables, as singing names, and third, by letters, as absolute pitch names.



A dot above the number, thus: $\dot{1}$, $\dot{2}$, $\dot{3}$, would show that the tone represented is in the upper octave; if below the number, 5, 6, 7, then in the lower octave. See diagram, page 1.

It must be understood that the number 1 and the letter C are not identical terms. 1 may be placed upon any degree of the staff; after having been fixed upon some one degree, the others are numbered consecutively forward in ascending, and consecutively backward in descending.

In the major scale the half-steps occur between 3—4 and 7— $\dot{1}$; the remaining intervals, 1—2, 2—3, 4—5, 5—6 and 6—7, are whole steps.



This relationship between the degrees of the major scale never changes, hence arises the necessity for sharps and flats when placing 1 upon other degrees than that of C.

A half step is the smallest interval in use in music. Two half-steps make one whole-step.

*The terms whole and half tone are not used by the author. Tone is "something heard" and is the audible result of a given number of regularly recurring vibrations per second; it is musical sound; it cannot be cut in two nor applied as a yard stick.

†As numbers express a relative position when applied consecutively to the degrees of the major scale, it seems rational to believe that an application of the same will enable the pupil the better to understand the relation existing between these degrees.

CHAPTER IV.

INTERVALS.

An interval is the distance between any two degrees of the scale. Intervals are named according to the number of degrees which they contain;

thus, G—D is a fifth, because it contains five degrees—viz.: G, A, B, C, D.

It will be more to a pupil's advantage and easier for him to remember that a certain interval is a perfect fifth because it sounds like its type, 1—5, than because it contains a given number of steps and half-steps. Intervals are either major, minor, perfect, augmented or diminished.

INTERVAL CHART OF THE MAJOR MODE.

TO BE READ IN COLUMNS FROM THE BOTTOM UPWARDS.

| | | | | | | | | | | | | | | | | |
|----------------|---|-----------|-----------|-----------|-----------|-----------|-----------|---|------------|------------|------------|------------|------------|------------|-----|----------------|
| Perfect Octave | i | G \flat | D \flat | A \flat | E \flat | B \flat | F | C | G | D | A | E | B | F \sharp | Do | Perfect Prime |
| Major Seventh | Leading Tone 7 | F | C | G | D | A | E | B | F \sharp | C \sharp | G \sharp | D \sharp | A \sharp | E \sharp | Te | Minor Second |
| Major Sixth | Sub-median 6 | E \flat | B \flat | F | C | G | D | A | E | B | F \sharp | C \sharp | G \sharp | D \sharp | Lah | Minor Third |
| Perfect Fifth | Dominant 5 | D \flat | A \flat | E \flat | B \flat | F | C | G | D | A | E | B | F \sharp | C \sharp | Soh | Perfect Fourth |
| Perfect Fourth | Sub-dominant 4 | C \flat | G \flat | D \flat | A \flat | E \flat | B \flat | F | C | G | D | A | E | B | Fah | Perfect Fifth |
| Major Third | Mediant 3 | B \flat | F | C | G | D | A | E | B | F \sharp | C \sharp | G \sharp | D \sharp | A \sharp | Me | Minor Sixth |
| Major Second | Super-tonic 2 | A \flat | E \flat | B \flat | F | C | G | D | A | E | B | F \sharp | C \sharp | G \sharp | Ray | Minor Seventh |
| Perfect Prime | Tonic 1 | G \flat | D \flat | A \flat | E \flat | B \flat | F | C | G | D | A | E | B | F \sharp | Doh | Perfect Octave |
| Read up |  | | | | | | | | | | | | | | | Read down |

In the above chart are given all the diatonic intervals to be found in the major scale of any key. The chart should be used as follows:

First—For the study of intervals up or down, e. g.:

Sing 1—1:.. Doh, doh.
This is a *perfect prime*.

Sing 1—2:.. Doh, ray.
This is a *major second*.

Sing 1—3: Doh, me.
This is a *major third*.

Sing 1—4:.. Doh, fah.
This is a *perfect fourth*.

Sing 1—5: Doh, soh.
This is a *perfect fifth*.

Sing 1—6: Doh, lah.
This is a *major sixth*.

Sing 1—7:.. Doh, te.
This is a *major seventh*.

Sing 1—1:.. Doh, doh.
This is a *perfect octave*.

Sing 1—7:.. Doh, te.
This is a *minor second*.

Sing 1—6: Doh, lah.
This is a *minor third*.

Sing 1—5: Doh, soh.
This is a *perfect fourth*.

Sing 1—4:.. Doh, fah.
This is a *perfect fifth*.

Sing 1—3:.. Doh, me.
This is a *minor sixth*.

Sing 1—2: Doh, ray.
This is a *minor seventh*.

Sing 1—1:.. Doh, doh.
This is a *perfect octave*.

Sing 4—7:.. Fah, te.
This is an *augmented fourth*.

Sing 7—4:.. Te, fah.
This is a *diminished fifth*.

It will be seen that all types of intervals reckoned from the key-note upward are either major or perfect; those reckoned from the key-note downward, minor or perfect.

In the major scale we also find one augmented and one diminished interval.

The inversion of an interval arises, when the lower of the two notes forming the interval is placed an octave higher, or the higher one an octave lower.

Prime, Inverted. Third, Inverted. Fifth, Inverted.



To ascertain the interval resulting from an inversion, subtract the number of the interval from the number nine, thus:

An inverted prime becomes an octave, 9 minus 1 leaving 8.

An inverted third becomes a sixth, 9 minus 3 leaving 6.

An inverted fifth becomes a fourth, 9 minus 5 leaving 4.

By inversion, major intervals become minor, minor become major, augmented become diminished, diminished become augmented, but perfect remain perfect, i. e.:

A perfect prime becomes a perfect octave.

A major third becomes a minor sixth.

A minor third becomes a major sixth.

The following class-drill is strongly recommended:

Sing a major third: Doh, me.

Sing a perfect fifth: Doh, soh.

In like manner all intervals should be called for, and as soon as the class have responded, the interval should be written on the blackboard. This should be done with different Tonics (key-notes).

*It will be understood that all questions of the teacher are printed in Roman, the answers of the class in *italic* type.

Second. For reading the pitch—names of keys e, g.: Read key of D:

D, E, F sharp, G, A, B, C sharp, D.

This must be done up and down the column until the succession becomes familiar.

CHAPTER V. MEASURE.

For the better understanding thereof, music is divided into regularly recurring groups of pulsations or beats, called measures.

The number of beats of which a measure may consist is confined to the numbers 2 and 3, and the multiples thereof; the former are called simple, and the latter compound.

The number of beats in a measure furnishes a distinctive name for the time; thus: A measure having two beats is called **Duple**; one of three beats, **Triple**.

A fraction placed at the beginning of a composition indicates the measure.

RYTHMICAL ACCENTUATION.

An essential feature of music is the constant recurrence at regular intervals of an accented pulse.

In every division of a measure by two, **one** is a heavy (accented) and **two** is a light (unaccented) beat. In the division of a measure by three **one** is heavy, **two** and **three** are light.

These accentuations are called *rythmical accentuations*.

DUPLE MEASURE.

Duple Measure has two parts, and is indicated by the figure 2. The fraction $\frac{2}{4}$ would read: Two half notes or their equivalent in a measure; the numerator indicating the number of beats to the measure, the denominator the unit of time or kind of note to each beat. See No. 611.

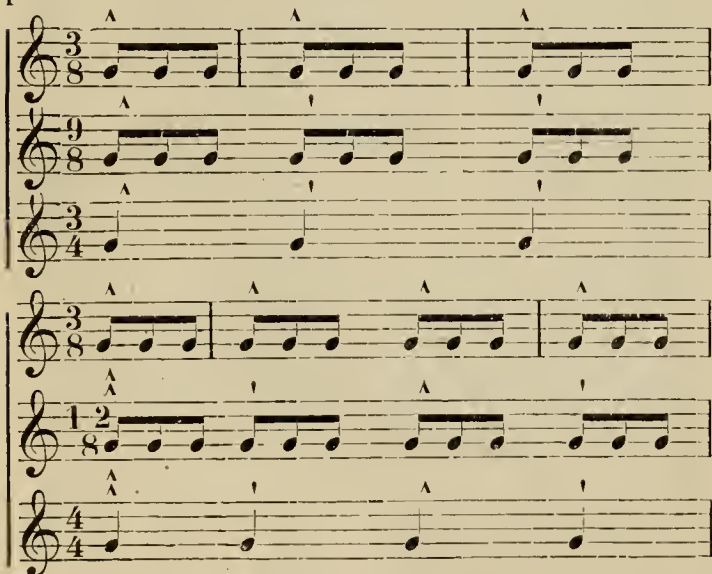
Triple Measure has three parts and is indicated by the figure 3. $\frac{3}{4}$ would read: Three quarter notes or their equivalent in a measure. See No. 631.

Quadruple Measure has four parts and is indicated by the figure 4. See No. 622.

Sextuple Measure is a compound of two three-part (triple) measures and is indicated by the figure 6. See No. 636.

Nine-part is a compound of three three-part, and **Twelve-part** is a compound of four three-part measures.

The following diagrams show the relation of accent between the nine-part and three-part measure, and that between the twelve-part and four-part measure.



CHAPTER VI.

Division of the Principal Parts of a Measure.

Each beat of a measure may be divided into two or more equal or unequal parts.



The undivided beat, each note taken as a unit of time. See No. 611.

The division of the beat into two equal parts; called **DOUBLET**. See No. 655.

The division of a beat into three equal parts; called **TRIPLET**. See No. 726.

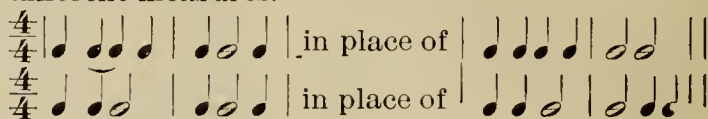
The division of a beat into four equal parts; called **QUADROLET**. See No. 693.

The division of a beat into one long and two short parts. See No. 705.

For combinations of the various divisions, see No. 747.

SYNCOPIATION.

Syncopation is a displacement of the regular accent, by connecting an unaccented note with the following accented one, either in the same or in different measures.



For various forms see No. 735.

CHAPTER VII.

CHROMATIC ALTERATIONS.

Such degrees as enter into the composition of a major or minor scale are called *diatonic*.

Degrees which have been altered by sharp or flat may appear in a melody, either for embellishment or to effect modulation; such are called *chromatic*.

A chromatic alteration may occur between any two diatonic degrees which are a major second (whole step) apart. This alteration may be effected either by raising the lower, or lowering the upper of the two degrees.

SHARPS.*

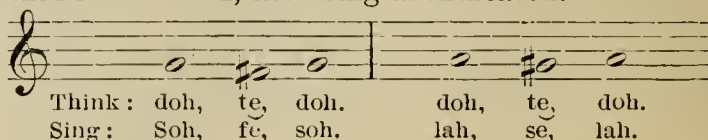
A sharp (\sharp) when placed upon any degree of the scale raises that degree† by one half-step.

For the purpose of having a distinctive name for each degree of the scale, when altered by a sharp, the author has added *é* (with short sound as in end) to each initial consonant of the Soh-Fah syllables. Thus:

| | | | | | | |
|------------|------------|------------|------------|------------|------------|------------|
| $\sharp 1$ | $\sharp 2$ | $\sharp 3$ | $\sharp 4$ | $\sharp 5$ | $\sharp 6$ | $\sharp 7$ |
| De, | Re, | Me, | Fé, | Se, | Le, | Té. |

The relation existing between an altered degree, and the one next above, is the same as that between *Té* and *Doh* (half-step.)

Before singing either of the following examples, think of $\dot{1}-7-\dot{1}$, then sing as indicated:



Think: *doh, té, doh. doh, té, doh.*
Sing: *Soh, fé, soh. lah, se, lah.*

See No. 329.

*The author's experience has demonstrated that it is to the advantage of a pupil to have a distinctive name for each degree of the scale when altered by sharp or flat.

By adopting the sound of *é* (as in end) for sharps, and that of *eu* (same as *é* in earth) for flats, no conflict whatever is had with the regular vowel sounds, no change of initial for syllable is necessary, and a name easily learned, but differing from all the others is obtained for each altered degree. Of the sounds as given above, that of *é* has an upward, and that of *eu* a downward tendency.

†A tone is not raised or lowered but it is replaced by another higher or lower than itself

In endeavoring to sing tones indicated by sharps, think of the degree next above the one to be sung, and then sing one half-step lower. Thus: Sing 1— $\sharp 4$;

Doh, mentally sing, 5, then audibly $\sharp 4$; *Fē*. See No. 337.

A double sharp (\times) raises a degree one whole-step.

FLATS.

A flat (\flat) when placed upon any degree of the scale lowers that degree by one half-step.

For the same reasons as given for sharps the author has added eu (with sound of \tilde{e} as in earth) to each initial consonant of the Soh-fah syllables. Thus:

$\flat 1$, $\flat 2$ $\flat 3$ $\flat 4$, $\flat 5$, $\flat 6$, $\flat 7$.
Deu, Reu, Meu, Feu, Seu, Leu, Teu.

The relation existing between an altered degree and the one next below is the same as that between Fah and Me (half-step).

Before singing either of the following examples think of 3—4—3, then sing as indicated.

Think: Me, fah, me. me, fah, me.
Sing: Lah, teu, lah. Soh, leu, soh.

See No. 333.

In endeavoring to sing tones indicated by flats, think of the degree next below the one to be sung, and then sing one half-step higher. Thus, Sing 5— $\flat 7$;

Soh, mentally sing 6, then audibly $\flat 7$; *Teu*.

See No. 351.

A double flat ($\flat\flat$) lowers a degree one whole-step.

Sharps or Flats occurring throughout a composition are called **Accidentals**. Accidentals affect all notes on the same degree throughout the measure in which they occur.

THE CHROMATIC SCALE.

A succession of twelve half-steps forms the chromatic scale. The usual form of notation is to alter the degrees with sharps in ascending and with flats in descending.

Doh, $\tilde{d}\tilde{e}$, Ray, $\tilde{r}\tilde{e}$, Me, $\tilde{f}\tilde{e}$, *Soh*, $\tilde{s}\tilde{e}$, Lah, $\tilde{l}\tilde{e}$, *Te*, *Doh*.

Do, Te, teu, Lah, leu, Soh, seu, Fah, Me, meu, Ray, reu, Doh.

See No. 579.

THE CANCEL.

For this character (\natural) the author has adopted the name cancel. By the use of the term natural it is easy to see how readily the idea would obtain, in the mind of beginners, that some tones are more natural than others, and the impression that the key of C is more natural than other keys.

The character itself is never used except for the purpose of canceling the effect of a previous sharp or flat; hence the name cancel.

Do not call a note F natural or G natural; rather F or G.

When the cancel annuls a sharp of the signature, (those next the clef) it is read as a flat.

See No. 380.

Key of G.

Key of A.

teu leu

When the cancel annuls a flat of the signature, it is read as a sharp. See No. 390.

Key of F.

Key of B-flat.

$\tilde{f}\tilde{e}$ $\tilde{f}\tilde{e}$

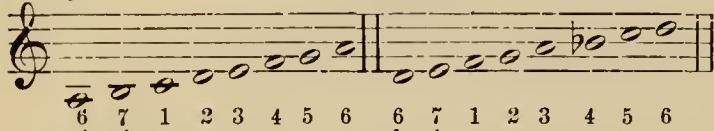
CHAPTER VIII.

THE MINOR MODE.

If we commence on the sixth degree of any of our major scales and sing through to the higher octave, we get what was called by the ancient Greeks the *Æolian Mode*. This mode forms the basis of our modern minor scale.

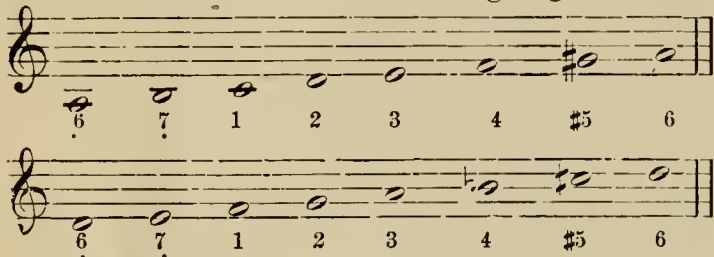
C-major.

F-major.



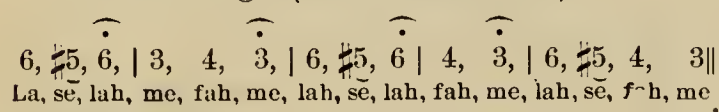
In singing the above scales, we find that they end unsatisfactorily; that is, we do not experience the same feeling of rest at the end as in singing from 1 to $\dot{1}$.

The strong tendency of the seventh to the octave (7 to $\dot{1}$) may be attributed to the fact of there being but one half step between the two degrees. As the interval from 5 to 6 is one whole step, the upward tendency is lacking. To obtain this result in the minor scale, the fifth degree (major scale) is raised one half-step; this gives it the character of the seventh or leading degree.

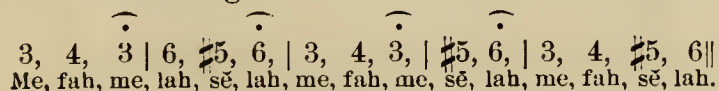


This is called the **harmonic form** of the minor scale. To overcome the difficulty in singing the augmented second between four and sharp five, the exercises given in Nos. 178 and 179 should be taken in all the minor keys, e. g.:

For descending. (Observe the holds):



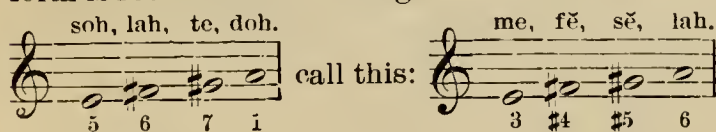
For ascending:



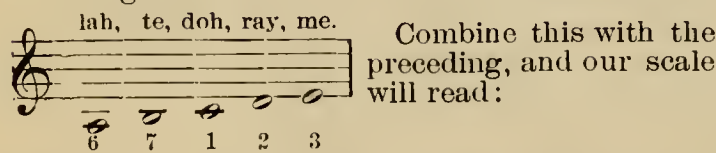
THE MELODIC FORM.

Owing to the unmelodic interval from $\sharp 4$ to 5, the harmonic form is rarely used in melodic passages. To overcome this difficulty another form of minor scale is in use, one which contains progressions of steps and half-steps only. This is called the **Melodic Form**.

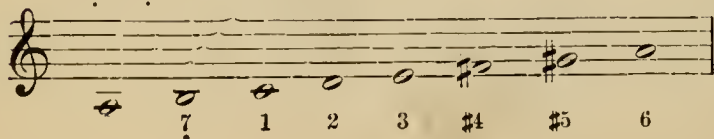
The following method for teaching the melodic form is recommended. Sing:



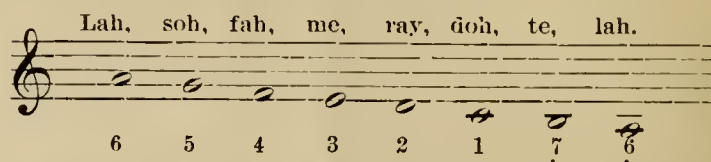
Now sing:



Combine this with the preceding, and our scale will read:



If the attempt should now be made to descend as we ascended, the tendency or inclination would be to sing the major scale on the 6 degree, and the substitution of sharp one for one. To overcome this tendency, and also as in leaving the key-note no leading degree is required, we descend with the form of the scale as at first constructed from the major, and called the *Æolian*; thus:

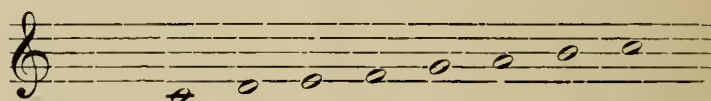


The study of the two forms of the minor scale as above indicated cannot be too strongly recommended, and should be taken in all the keys. See scales in part two.

CHAPTER IX.

THE DRILL CHART.

The teacher will sing the major scale in the key of C, enunciating the syllables very distinctly.



Syllables: Doh, ray, me, fah, soh, lah, te, doh.

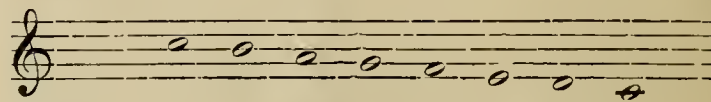
Numerals: 1, 2, 3, 4, 5, 6, 7, 1.

Pitch names: C, D, E, F, G, A, B, C.

This should be imitated by the class.

Next the teacher sings the same scale with the numerals. This is also to be imitated by the class.

The descending scale should be sung in a similar manner:



Syllables: Doh, te, lah, soh, fah, me, ray, doh.

Numerals: 1, 7, 6, 5, 4, 3, 2, 1.

Pitch names: C, B, A, G, F, E, D, C.

After having thoroughly practiced the scale as above indicated the class are prepared to proceed with the **Drill Chart** exercises. These exercises should also be used as dictation exercises, the teacher giving the number, and the class singing the syllable. Thus:

Sing One: *Doh*. Sing Two: *Ray*. Sing One: *Doh*.

In this manner the various numbers should be drilled. They are progressively arranged, and the class, after having thoroughly practiced the scale, will have no difficulty in singing the exercises correctly. The odd numbers give the ascending intervals from the different degrees, and the even numbers give the descending intervals.

Dictation exercises should be regularly drilled.

Drill-Chart.

See Chapter IX. page VIII.

For the Study of any Diatonic Interval within the Octave.

Nº 1.

1 2 1 2 1 2 1
1 2 3 1 3 1 3 1
1 2 3 4 1 4 1 4 1
1 2 3 4 5 1 5 1 5 1
1 2 3 4 5 6 1 6 1 6 1
1 2 3 4 5 6 7 1 7 1 7 1
1 2 3 4 5 6 7 1 1 1 1 1 1

Nº 3.

1 2
2 3 2 3 2
2 3 4 2 4 2 4 2
2 3 4 5 2 5 2 5 2
2 3 4 5 6 2 6 2 6 2
2 3 4 5 6 7 2 7 2 7 2
2 3 4 5 6 7 1 2 1 2 1

Nº 5.

1 2 3
3 4 3 4 3
3 4 5 3 5 3 5 3
3 4 5 6 3 6 3 6 3
3 4 5 6 7 3 7 3 7 3
3 4 5 6 7 1 3 1 3 1

Nº 7.

1 2 3 4
4 5 4 5 4
4 5 6 4 6 4 6 4
4 5 6 7 4 7 4 7 4
4 5 6 7 1 4 1 4 1

Nº 9.

1 2 3 4 5
5 6 5 6 5
5 6 7 5 7 5 7 5
5 6 7 1 5 1 5 1

Nº 11.

1 2 3 4 5 6
6 7 6 7 6
6 7 1 6 1 6 1

Nº 13.

1 2 3 4 5 6 7
7 1 7 1

Nº 14.

1 7 6 5 4 3 2
2 1 2 1

Nº 15.

1 2 1 7 1 — 2 7 1
1 7 1 2 1 — 7 2 1

Nº 2.

1 7 1 7 1 7 1
1 7 6 1 6 1 6 1
1 7 6 5 1 5 1 5 1
1 7 6 5 4 1 4 1 4 1
1 7 6 5 4 3 1 3 1 3 1
1 7 6 5 4 3 2 1 2 1 2 1
1 7 6 5 4 3 2 1 1 1 1 1 1

Nº 4.

1 7
7 6 7 6 7
7 6 5 7 5 7 5 7
7 6 5 4 7 4 7 4 7
7 6 5 4 3 7 3 7 3 7
7 6 5 4 3 2 7 2 7 2 7
7 6 5 4 3 2 1 7 1 7 1

Nº 6.

1 7 6
6 5 6 5
6 5 4 6 4 6 4 6
6 5 4 3 6 3 6 3 6
6 5 4 3 2 6 2 6 2 6
6 5 4 3 2 1 6 1 6 1 6

Nº 8.

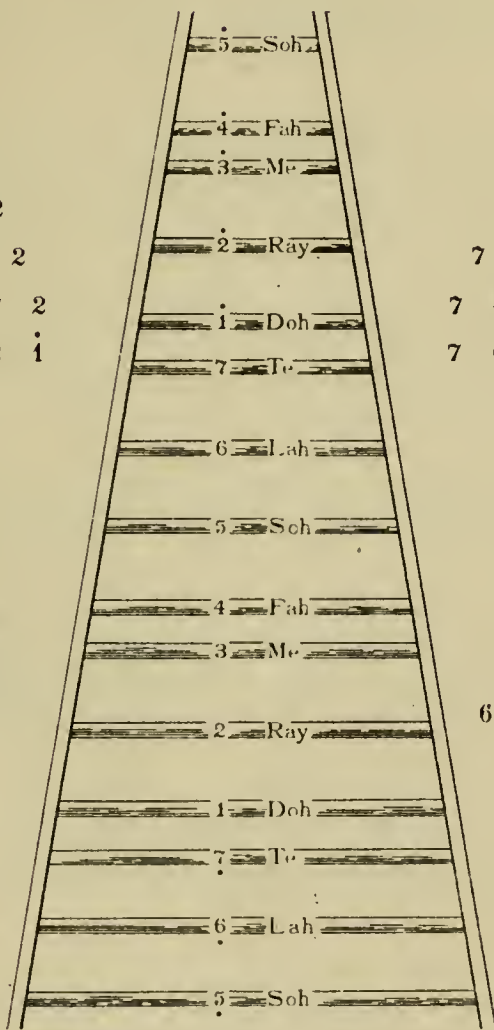
1 7 6 5
5 4 5 4 5
5 4 3 5 3 5 3 5
5 4 3 2 5 2 5 2 5
5 4 3 2 1 5 1 5 1

Nº 10.

1 7 6 5 4
4 3 4 3 4
4 3 2 4 2 4 2 4
4 3 2 1 4 1 4 1

Nº 12.

1 7 6 5 4 3
3 2 3 2 3
3 2 1 3 1 3 1



Part One *)
 The Major Mode.
 See Chapter III, page IV.
 Key of C Major.

Lower Extension. Upper Extension. Lower Extension

5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5

1

3

4

6

7

8

9

11

12

14

*) Each key should be immediately followed by the same key in Part Four.

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

Key of G major.

1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

36 Measures marked thus * may be omitted.

37

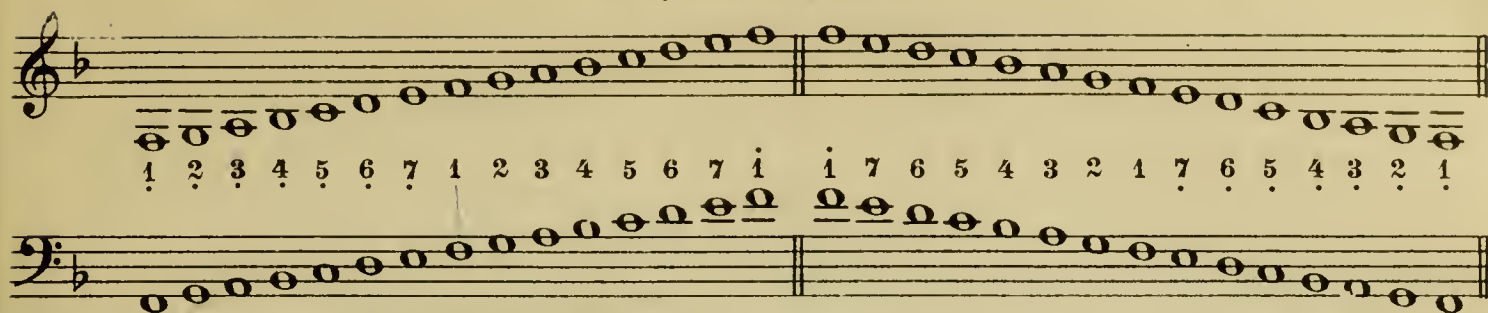
38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54

IV*

*

*

*



55 Measures marked thus * may be omitted.

56

57 58 59 60 61 62 63 64 65 66 67 68 69 70 71

Key of D major.

Lower
Extension.

Upper Extension.

Lower
Extension.

5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5

3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3

72 Measures marked thus * may be omitted.

73

1 5

74

75 76

77

78

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81

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83

84

85

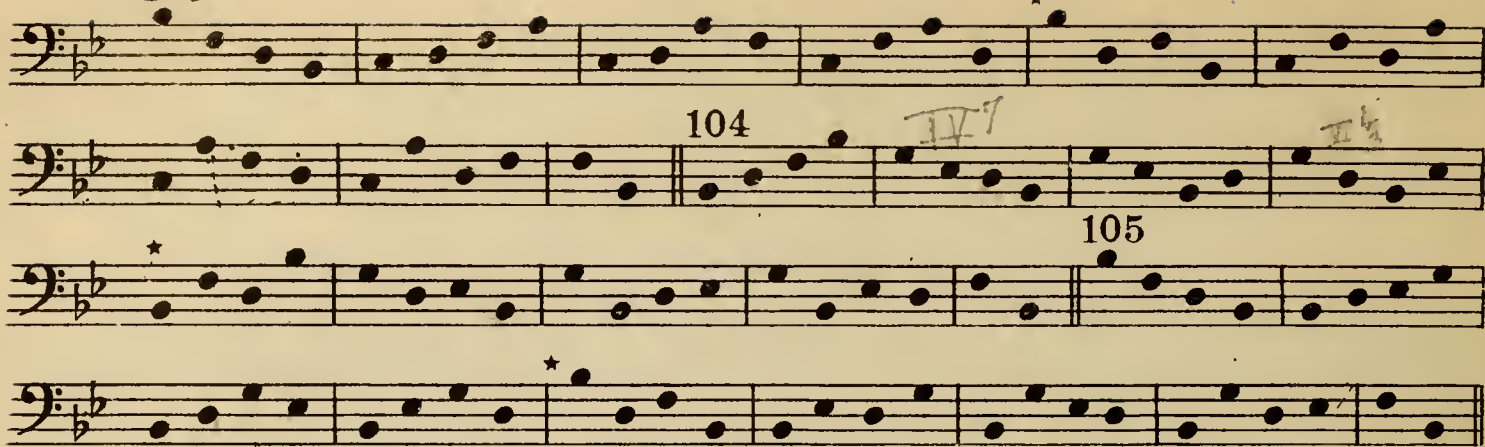
86

87

88



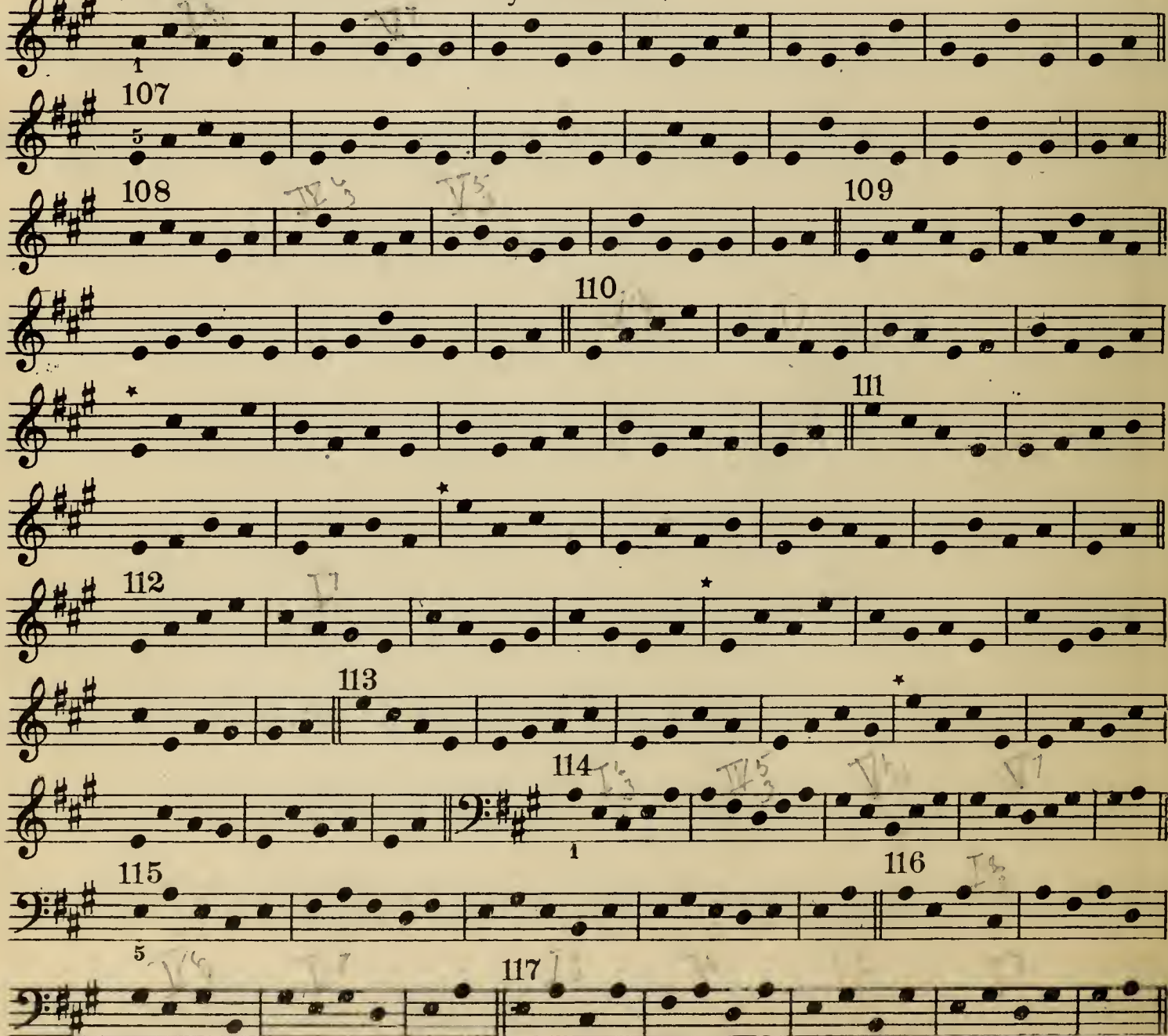
103



Key of A major.



106 Measures marked thus * may be omitted.



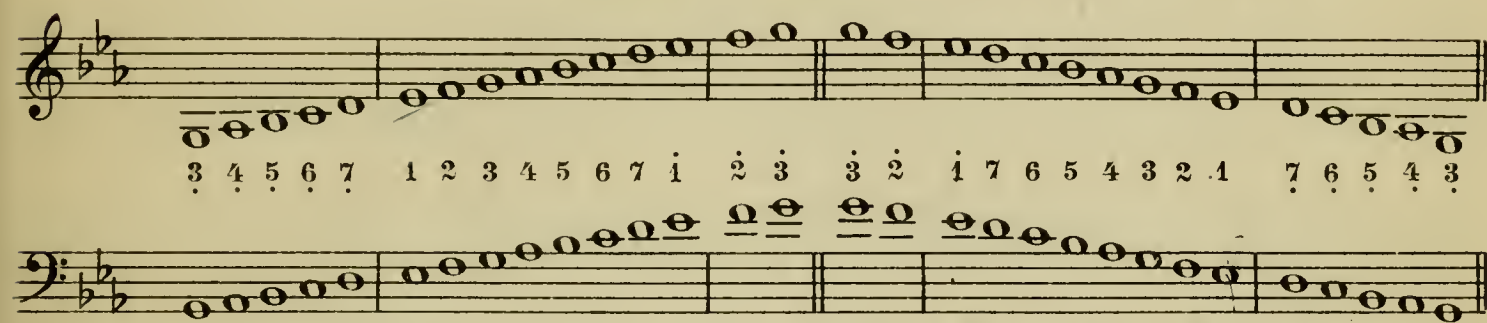
118

119

120

121

Key of E flat major.



122 Measures marked thus * may be omitted. 123

124

125

126

127

128

129

130

131

132

133

Key of E major.

The studies in this key must not be undertaken until those of E flat have been mastered.

134

135

136

137

138

139

Key of A flat major.

The studies in this key must not be undertaken until those of A have been mastered.

140

141

142

143

144

145

The studies in this key must not be undertaken until those of B flat have been mastered.

1 2 3 4 5 6 7 i | i 7 6 5 4 3 2 1

146

147

148

149

150

151

Key of D flat major.

The studies in this key must not be undertaken until those of D have been mastered.

1 2 3 4 5 6 7 i | i 7 6 5 4 3 2

152

153

154

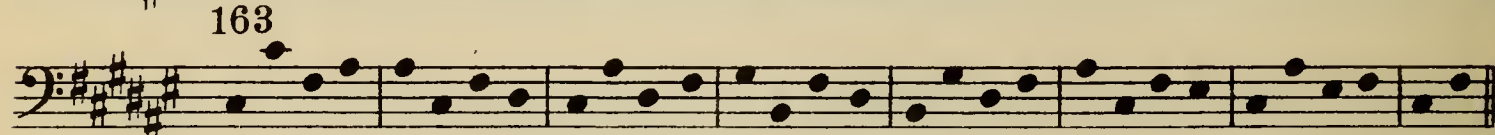
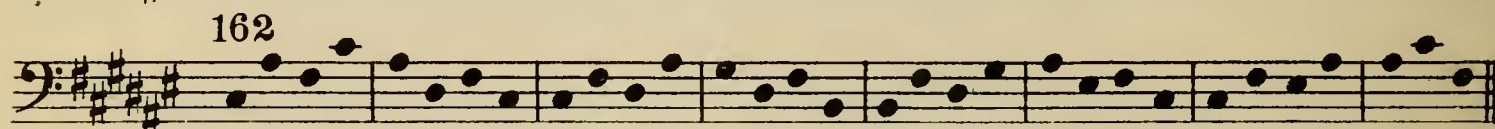
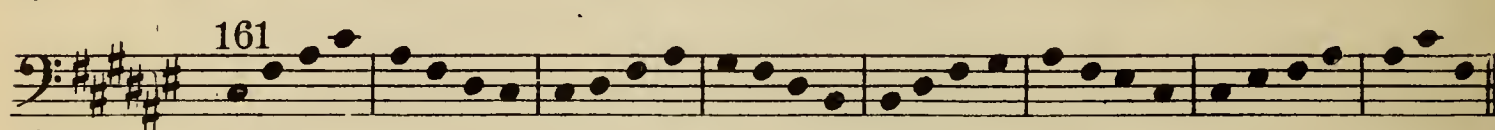
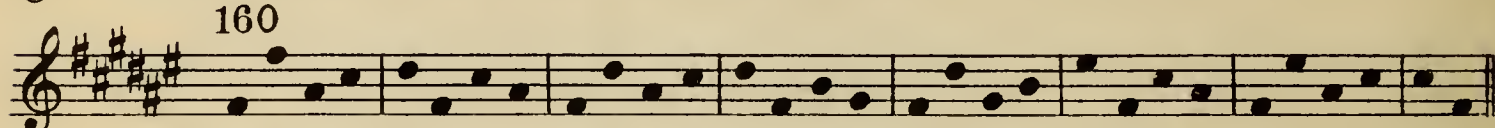
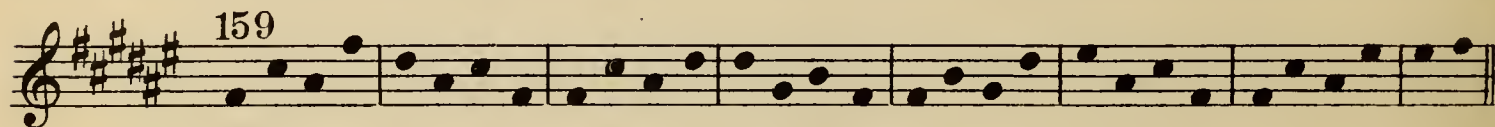
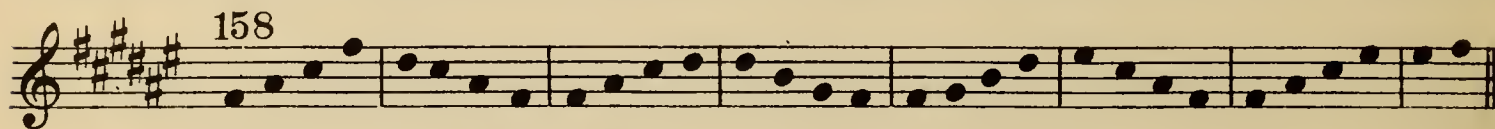
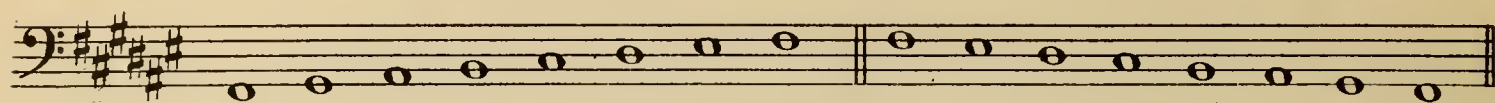
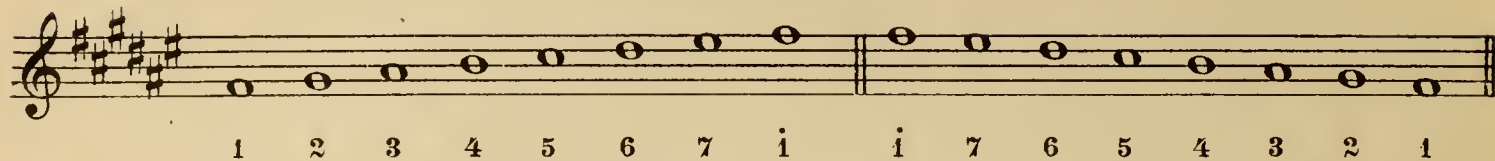
155

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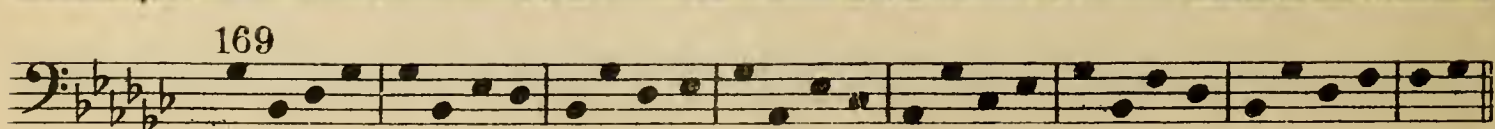
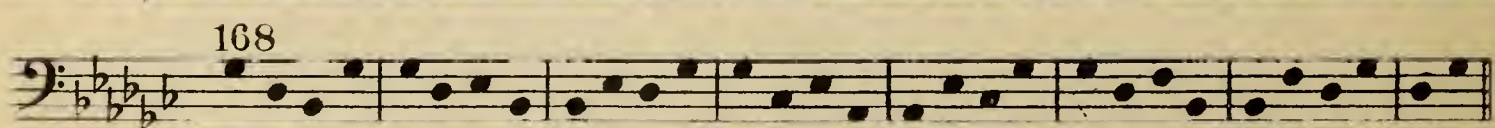
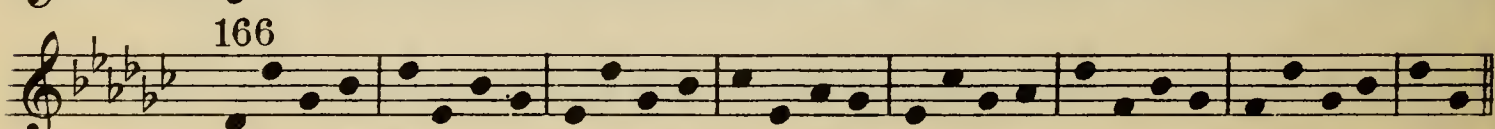
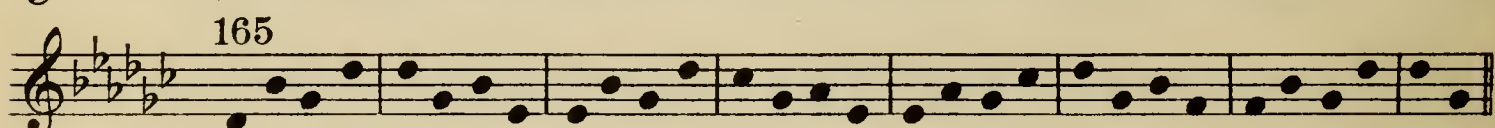
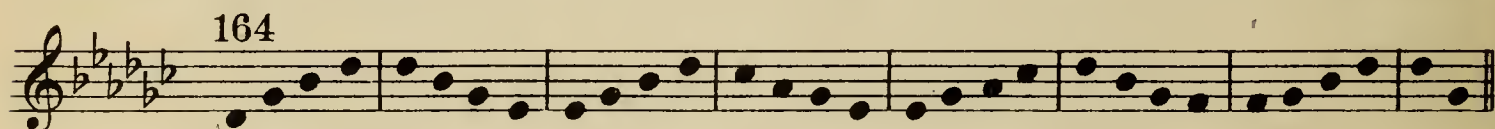
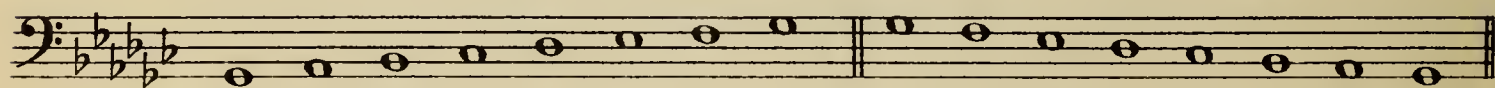
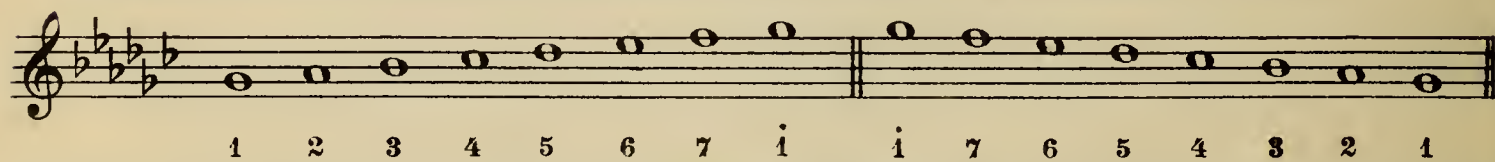
Key of F sharp major.

The studies in this key must not be undertaken until those of F have been mastered.



Key of G flat major.

The studies in this key must not be undertaken until those of G have been mastered.



Part Two.★)

The Minor Mode.

See Chapter VIII, page VIII.

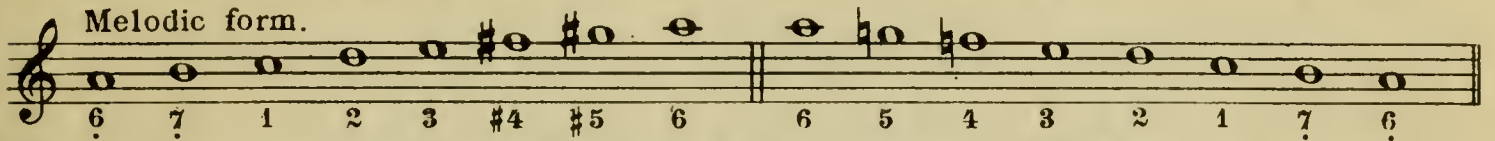
13

Sing an octave lower. Key of A minor, relative of C major.

Harmonic form.



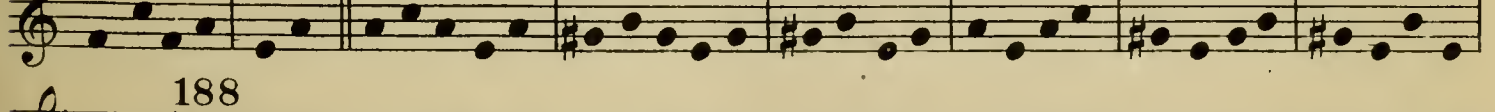
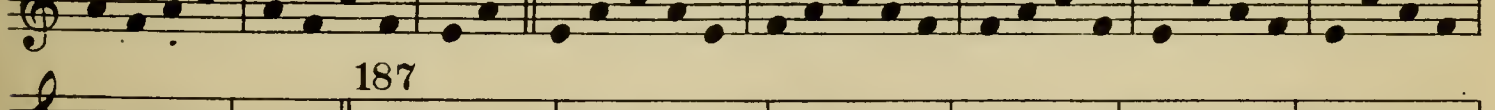
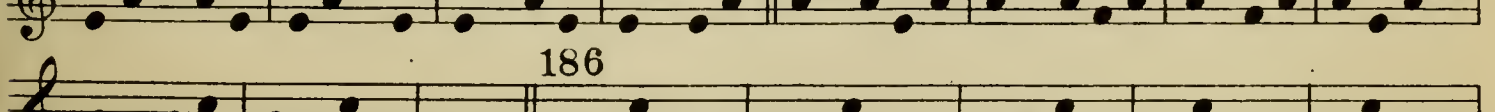
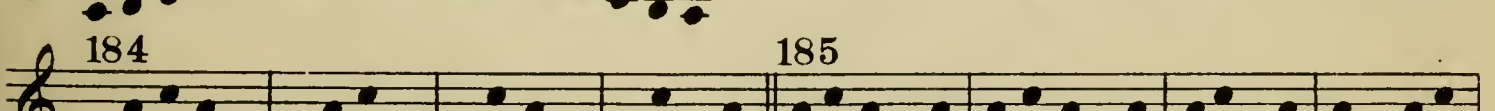
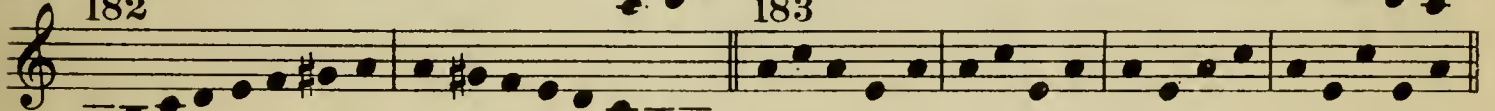
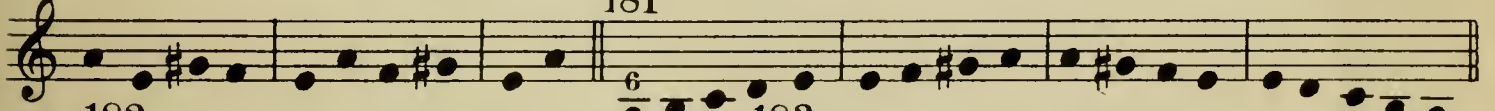
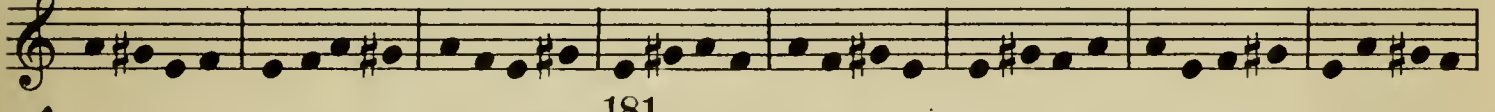
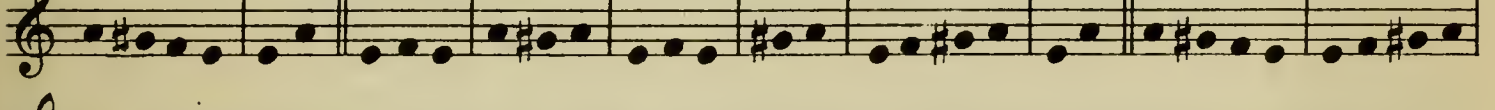
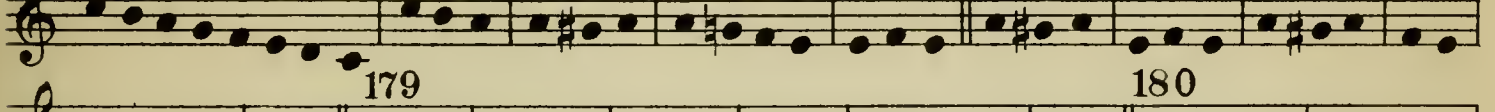
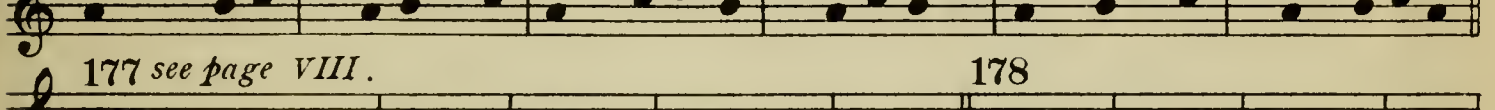
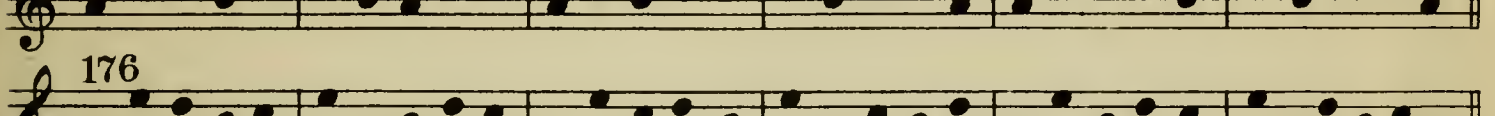
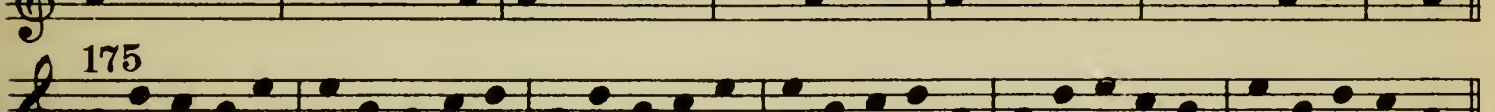
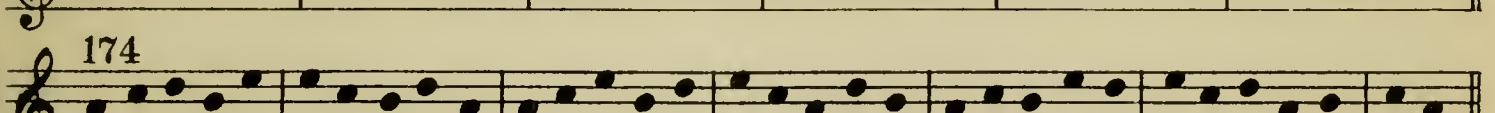
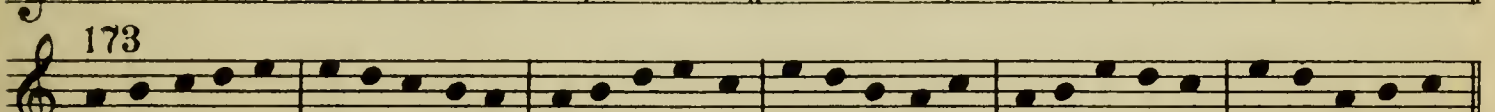
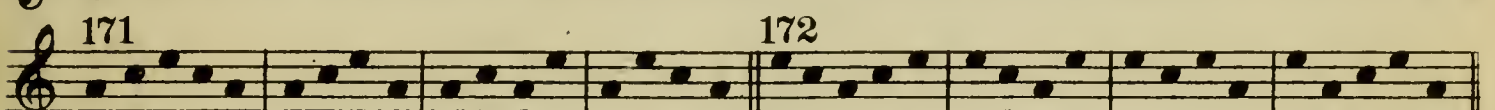
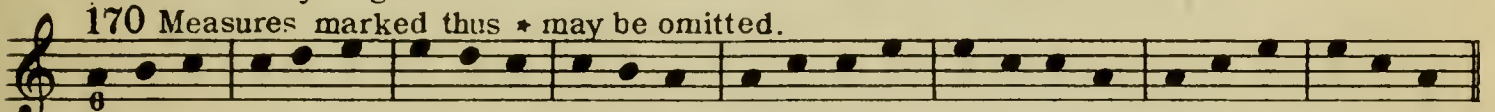
Melodic form.



The above scales should not be attempted until the following studies as far as N^o 183 have been mastered.

Alti and Bassi may sing Nos. 170 to 177 an octave lower than written

170 Measures marked thus ★ may be omitted.



★) Each Key should be immediately followed by the same Key in Part Four. See N^o 773

189

190

191

192

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197

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200

201

202

Key of E minor, relative of G major.

Harmonic form.

6 7 1 2 3 4 #5 6 6 #5 4 3 2 1 7 6

Melodic form.

6 7 1 2 3 #4 #5 6 6 5 4 3 2 1 7 6

203 Measures marked thus * may be omitted.

203

204

205

206 207 208 209 210 211 212 213 214 215 216 217 218 219 220

Key of D minor, relative of F major.

Harmonic form.

Melodic form.

221 Measures marked thus * may be omitted.

223 224

225

226 *

227 *

228 *

229 *

230 6

231

232

233

234 *

235 *

236 *

237 *

Key of B minor, relative of D major.

Harmonic form.

6 7 1 2 3 4 #5 6 6 #5 4 3 2 1 7 6

Melodic form.

6 7 1 2 3 #4 #5 6 6 5 4 3 2 1 7 6

238. Measures marked thus * may be omitted.

239

240

241

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251

252

253

254

Key of G minor, relative of B flat major.

Harmonic form.

6 7 1 2 3 4 #5 6 6 #5 4 3 2 1 7 6

Melodic form.

6 7 1 2 3 #4 #5 6 6 5 4 3 2 1 7 6

255. Measures marked thus * may be omitted.

6

256

257

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270

Key of F sharp minor, relative of A major.

Harmonic form.

6 7 1 2 3 4 #5 6 6 #5 4 3 2 1 7 6

Melodic form.

6 7 1 2 3 #4 #5 6 6 5 4 3 2 1 7 6

271. Measures marked thus * may be omitted.

272

273

274

275

276

277

278

279

280

281

282

Key of C minor, relative of E flat major.

Harmonic form.

6 7 1 2 3 4 #5 6 6 #5 4 3 2 1 7 6

Melodic form.

6 7 1 2 3 #4 #5 6 6 5 4 3 2 1 7 6

283. Measures marked thus * may be omitted.

284

285

286

287

288

289

Key of C sharp minor, relative of E major.

The studies in this key must not be undertaken until those of C minor have been mastered.

Harmonic form.

Melodic form.

Key of F minor, relative of A flat major.

The studies in this key must not be undertaken until those of Fsharp minor have been mastered.

Harmonic form.

Melodic form.

303

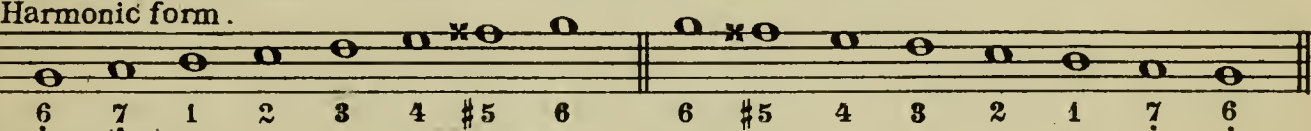
304

305

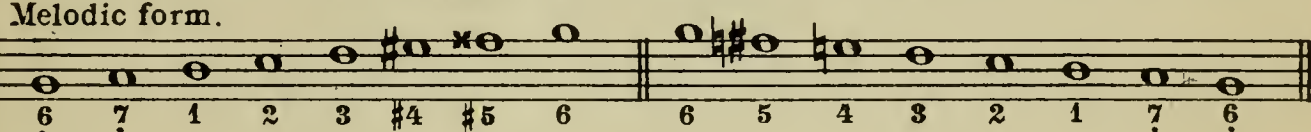
Key of G sharp minor, relative of B major.

The studies in this key must not be undertaken until those of G minor have been mastered.

Harmonic form.



Melodic form.



306

307

308

309

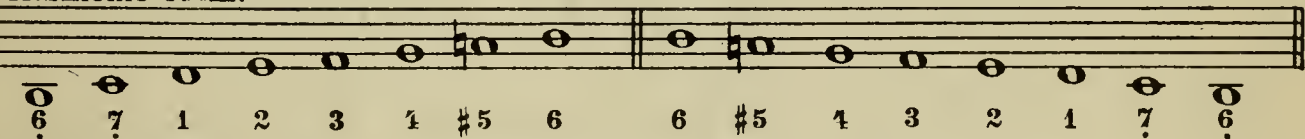
310

311

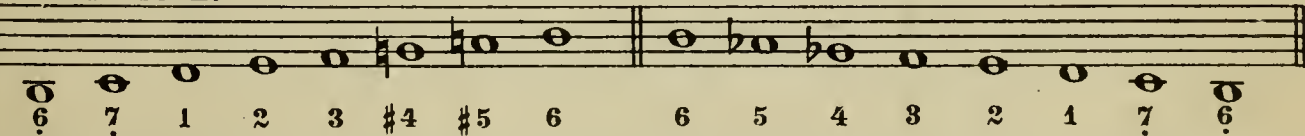
Key of B flat minor, relative of D flat major.

The studies in this key must not be undertaken until those of B minor have been mastered.

Harmonic form.



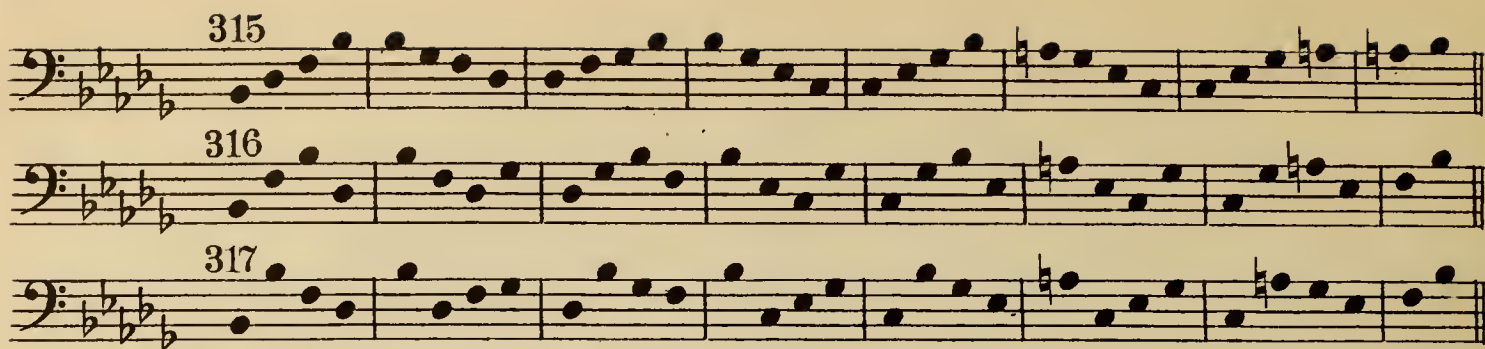
Melodic form.



312

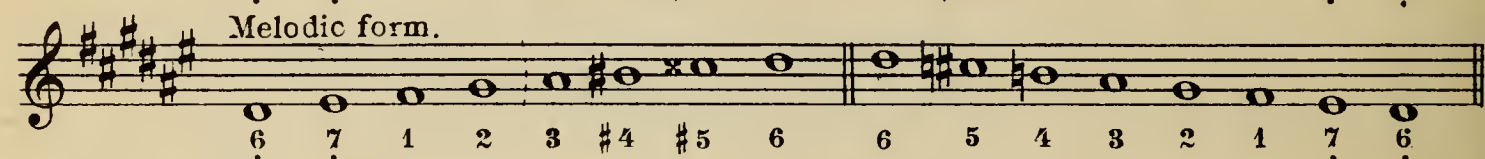
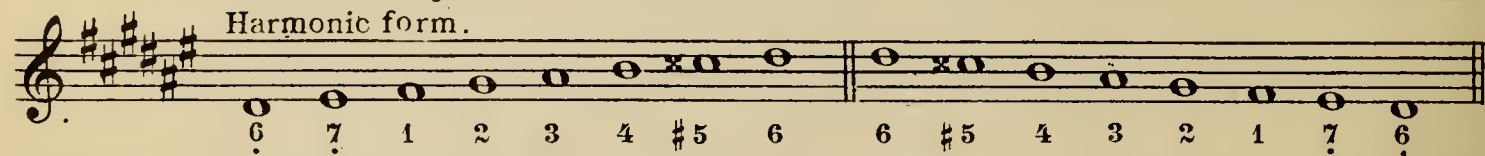
313

314



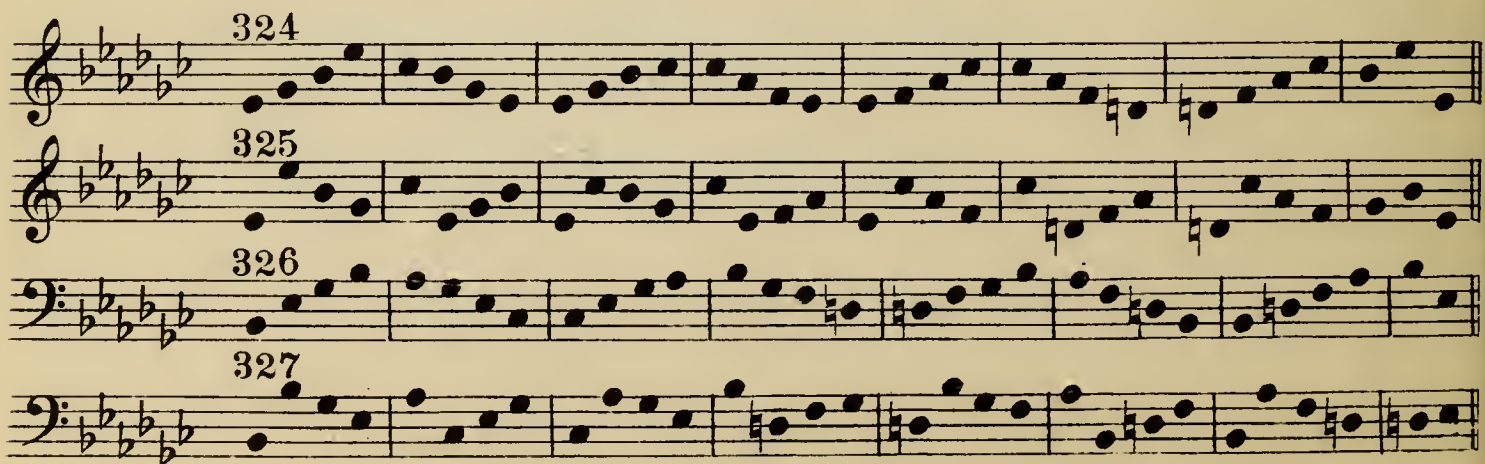
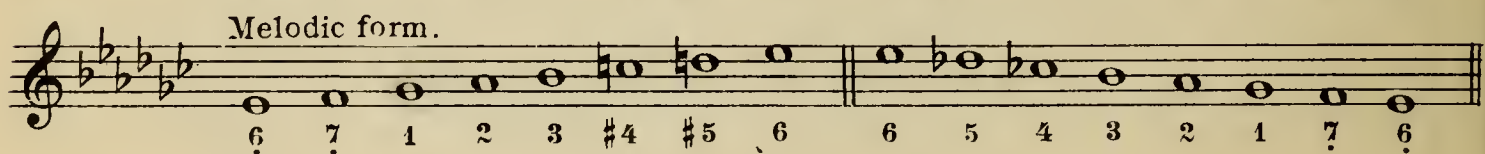
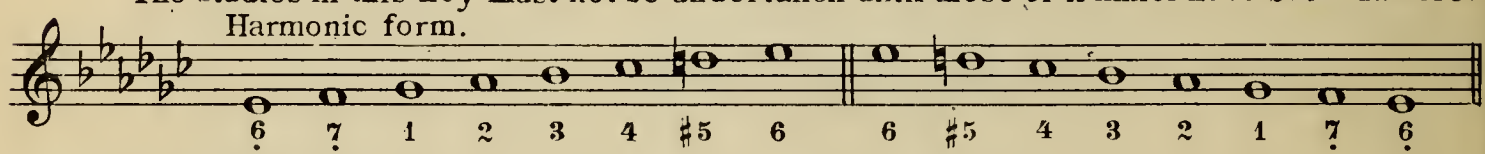
Key of D sharp minor, relative of F sharp major.

The studies in this key must not be undertaken until those of D minor have been mastered.



Key of E flat minor, relative of G flat major.

The studies in this key must not be undertaken until those of E minor have been mastered.



Part Three.★)

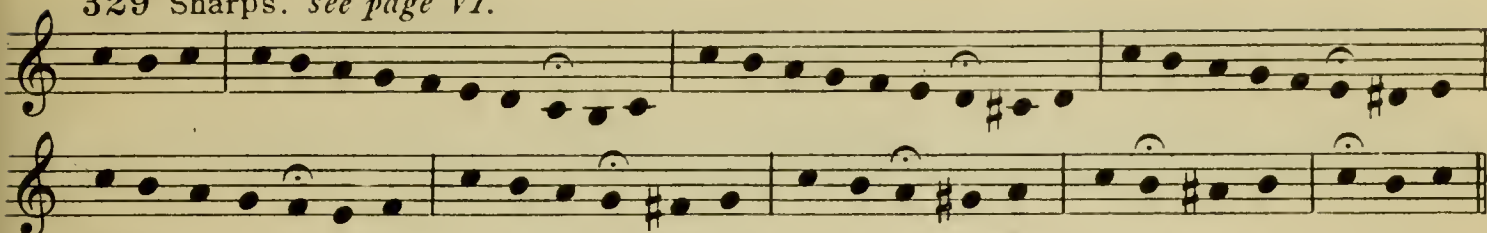
Sharps and Flats.

28

See Chapter VII, page VI.

For additional studies in sharps and flats see No 585.

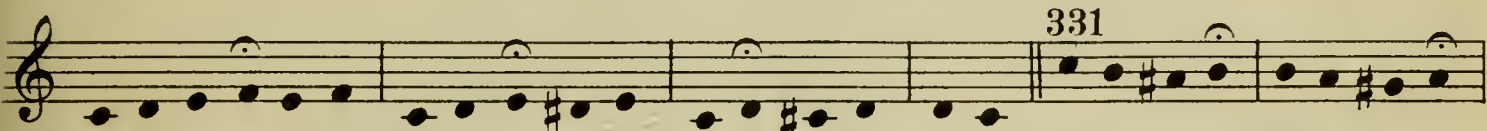
329 Sharps. *see page VI.*



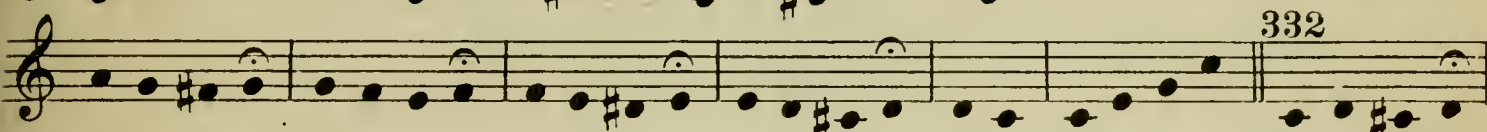
330



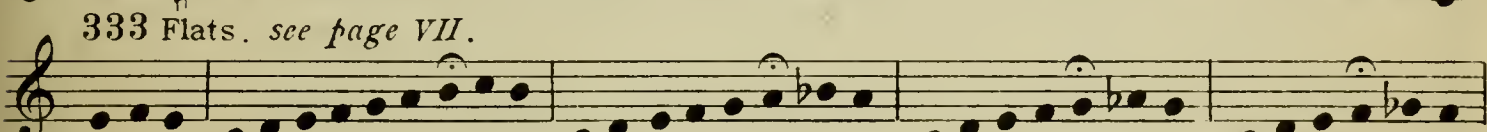
331



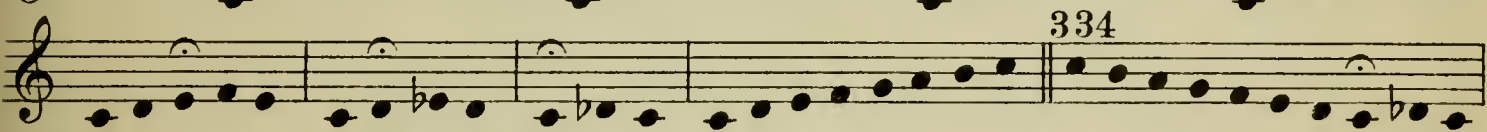
332



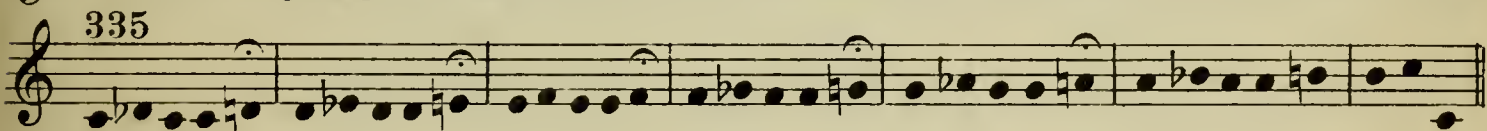
333 Flats. *see page VII.*



334



335

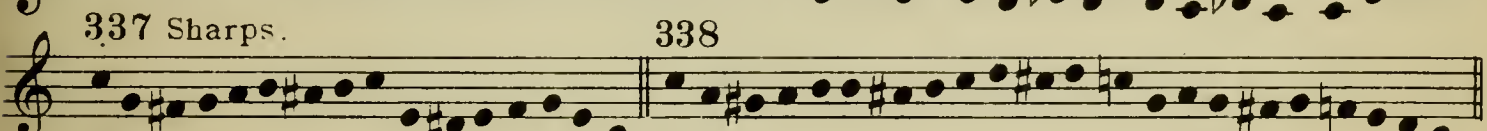


336



337 Sharps.

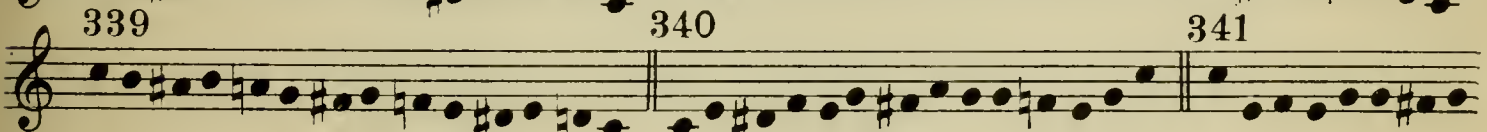
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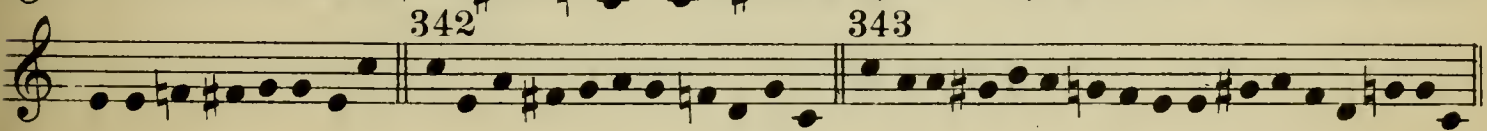
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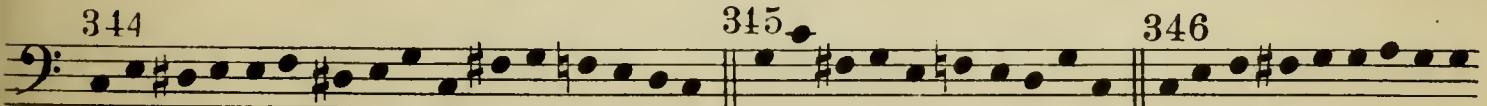
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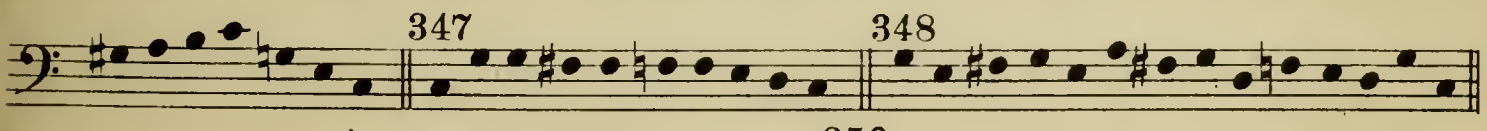
345

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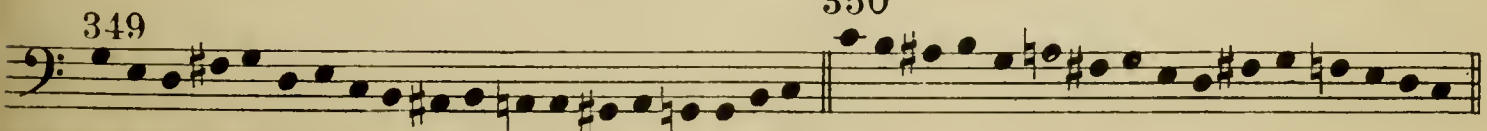
347

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★) These studies should go hand in hand with those of Part Four.

351 Flats. 352

353 354

355 356 357

358 359

360 361 362

363 364 365

366 Sharps. 367 368

369 370

371 372 373

374 375 376

377 378

379 Flats see page VII. The Cancel. 380 381

382 383

384 385 386

387 388 389

390 Sharps see page. VII. The Cancel. 391

392 393

394 395 396

397 398

399 Flats.

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409 Sharps.

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418 Flats.

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427 Sharps.

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437 Flats.

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441 442

443 444

445 Sharps. 446 447

448 449

450 451 452

453 454

455 Flats. 456 457

458 459

460 461

462 463

464 Sharps. 465

466 467

468 469 470

471 472

473 Flats. 474

475 476

477 478 479

480 481

482 Sharps. 483

484 485

486 487

488 489

490 Flats. 491

492 493 494

495 496 497

498 499

500 Sharps. 501

502 503

504 505

506 507

508 Flats. 509

510 511 512

513 514

515 516

517 Sharps. 518

519 520

521 522 523

524 525

526 Flats. 527

528 529

530 531

532 533

534 Sharps. 535

536 537

538 539

540 541

542 Flats. 543

544 545

546 547

548 549

550 Sharps. 551

552 553

554 555

556 557

558 Flats. 559

560 561 562

563 564

565 Sharps:

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572 Flats.

573

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579 See page VII. *Chromatic Scale.*

580

581 Chromatic Scale Ascending.

582

583

584 Descending.

Additional studies in Sharps and Flats.

The following studies in Sharps and Flats will be found most useful; they must however not be attempted until the preceding numbers have been mastered.

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Time and Tune Studies.

See Chapter V and VI, page VI.

This page contains 22 staves of musical notation, each representing a different exercise. The exercises are numbered 611 through 633. The notation includes various time signatures such as 2/4, 3/4, 4/4, and 3/2, and different note values including eighth, sixteenth, and dotted notes. Some exercises feature rests or specific rhythmic patterns. The exercises are arranged in a continuous sequence across the staves.

611 612
613 614 615
616 617
618 619
620 621
622 623
624
625
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628
629
630 631
632
633

★) Each key should be immediately followed by the same key in Part Five.

634 635

636 637

638 639

640

641 642

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645 646

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649 650

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652

Lul-la-by! O, lul-la-by! Ba-by, hush that lit-tle cry! Light is dy-ing,

653

Bats are fly-ing, Bees to-day with work have done. See the morn-ing

light ad-vances, O'er the hills the sun-beam glances, Yet the flow'rets slumb'ring lie,

654

Yet the flow'rets slumb'ring lie. Sweet birds in count-less num-bers, Thro'

God's cre-a-tion fly, - And sing their songs of glad-ness In woods and sun-lit sky.

This musical score page contains measures 655 through 672. It is written for piano in G major (one sharp) and features a variety of time signatures including 2/4, 3/4, 4/4, 3/8, and 2/8. The notation is spread across ten staves, with measures 655-660 in the upper five staves and measures 661-672 in the lower five staves. The music includes a mix of eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. Measure 667 is the first measure written in a bass clef.

655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672

673
The gold-en sun shines bright and clear, New ver-dure decks the vale, The

674
birds are singing far and near, Sweet flow'rets scent the gale. The day in si-lence

675
closes, The sun sinks down to rest, My babe in cot re - pos - es, The bird-lets in their

676
nest. Sweet and ho-ly bells of evening! Pealing soft - ly o'er the plain.

677

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691
Dost thou i-dly ask to hear At what gen-tle sea-sons, Nymphs re-lent when

692
lov-ers near Press the tend'rest reasons? Tell me not in mournful num-bers,

Life is but an empty dream! For the soul is dead that slumbers, And things are not what they seem.

693 694 695 696 697 698 699 700 701 702 703 704 705 706 707

708

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710

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712

713

714

715

Handel.

For the Lord God Omnipotent reigneth. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

716

717

718

719

720

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722

723

This musical score page contains measures 724 through 741. The notation is distributed across ten staves, with some staves containing multiple systems of music. The key signature changes from two sharps (F# and C#) at the beginning to two flats (Bb and Eb) around measure 735, and then to three sharps (F#, C#, and G#) at the end. The time signature is primarily 4/4, with some measures in 3/4 and 3/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily characterized by triplets, which are indicated by a '3' over a bracket. The notation includes many beamed notes and rests, suggesting a fast and intricate piece. The measures are numbered 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, and 741, with the numbers placed above the first staff of each measure.

742

743

744

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750

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756

The page contains 15 staves of musical notation, numbered 742 through 756. The notation is in bass and treble clefs, with various time signatures (4/4, 3/4, 2/4, 3/8, 6/8, 9/4) and key signatures (F# and C#). The music features a variety of note values, rests, and triplets. The notation is in a standard musical style with a clear staff and notes.

This musical score page contains measures 757 through 769. The notation is arranged in a system of staves, alternating between treble and bass clefs. The key signature changes from three sharps (F#, C#, G#) to three flats (Bb, Eb, Ab) at measure 761, and then back to three sharps at measure 767. The time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as bar lines and repeat signs. The measures are numbered 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, and 769.

757

758

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760

761

762

763

764

765

766

767

768

769

770 *(3)* *(3)* *(3)* *(3)*

771

772

773 Minor. *)

774

775

776 777

778

779

780 781

782

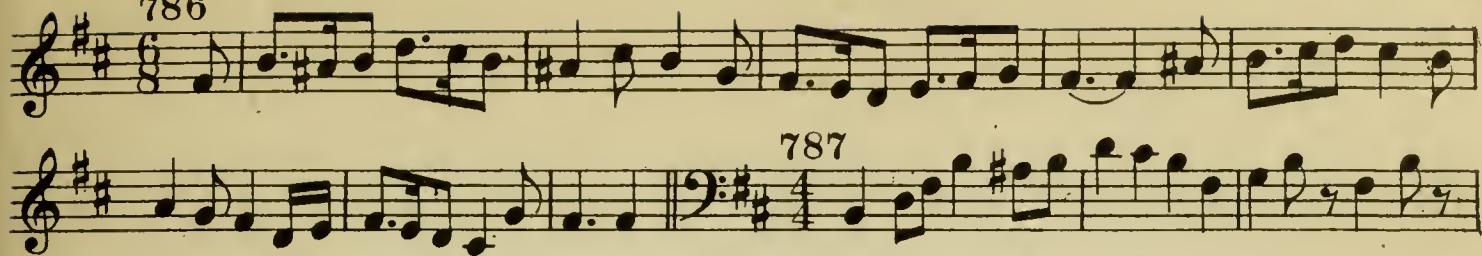
783

784

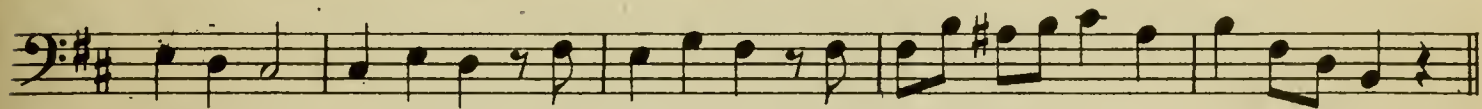
785

*) For two-part studies see N^o 884.

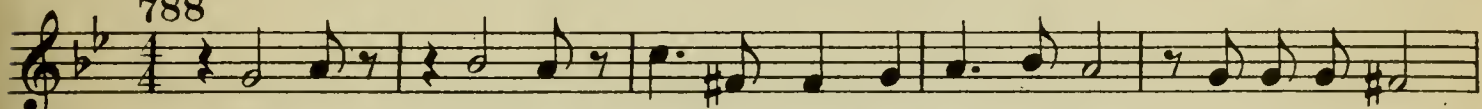
786



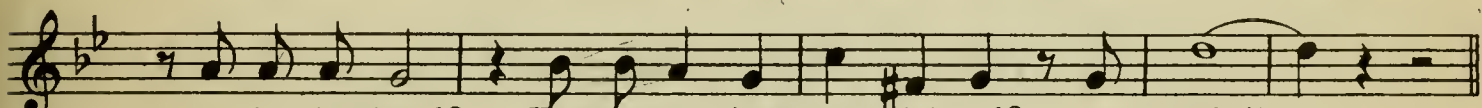
787



788

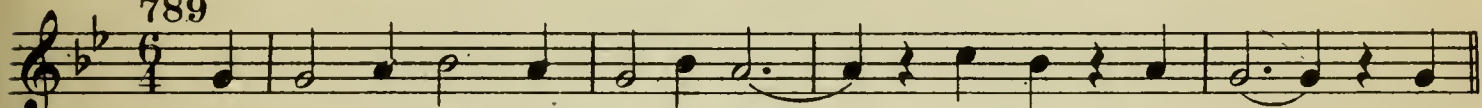


Tell me! tell me! tell me! where is fan-cy bred, Or in the heart,

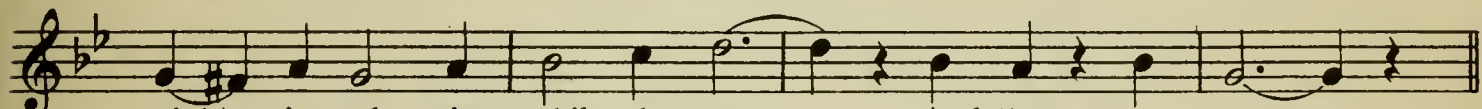


or in the head? How be-got, how nour-ish-ed? re - ply!

789

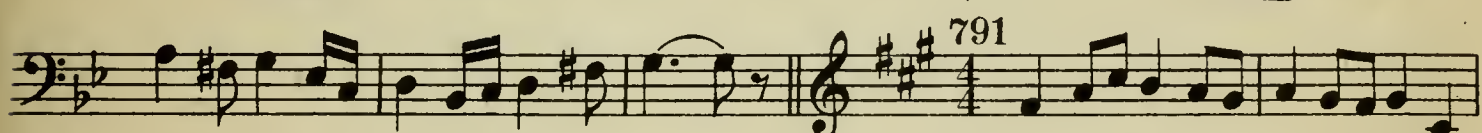
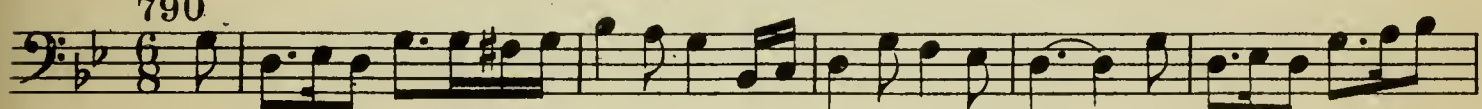


The love-ly rose blooms in its day, And then no more; The

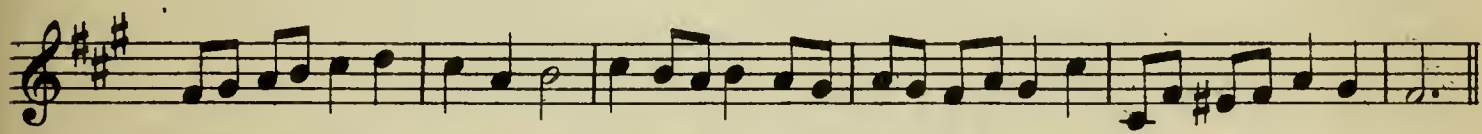


night - in-gale sings while she may, And then no more.

790



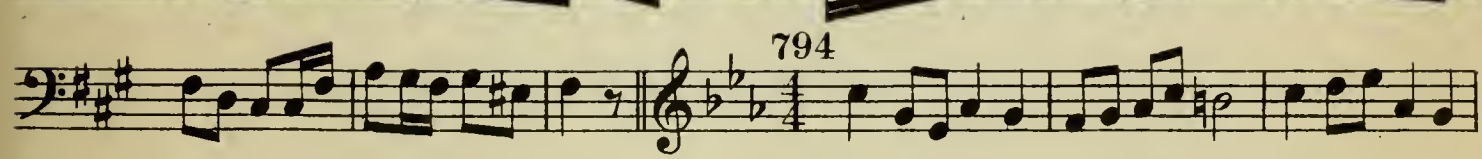
791



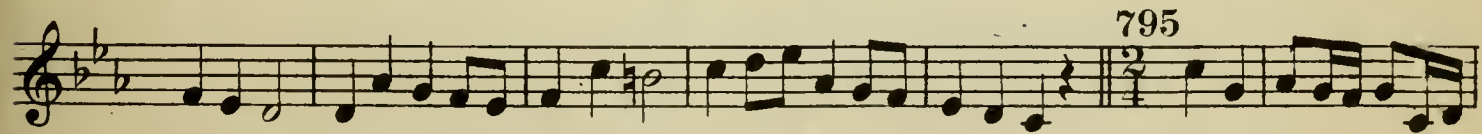
792



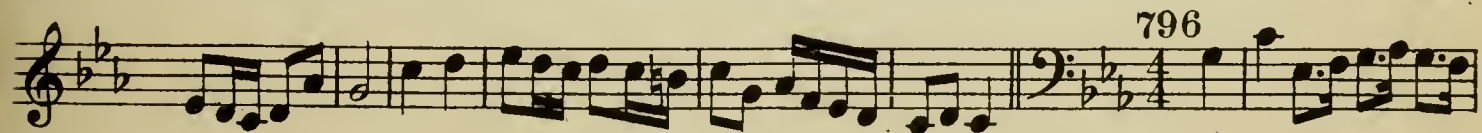
793



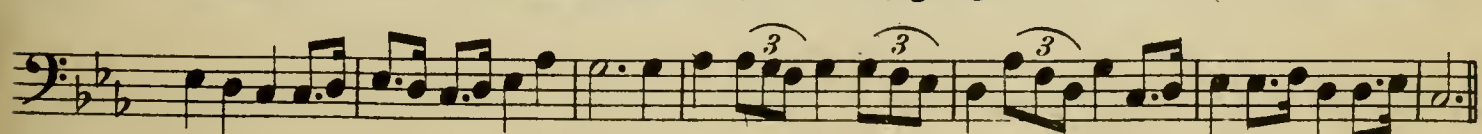
794



795



796



Part Five.* Two-part Studies.

Soprano and Tenor to sing the upper staff, Alto and Bass the lower.

797 798

799 800

801

802

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806

807

* After No. 840, Part Six may be taken in hand.

808

809

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811

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813

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815

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818

1. Lord, Thy Word a-bid-eth, And our footsteps guid-eth, Who its truth be-liev-eth
 2. When our foes are near us, Then Thy Word doth cheer us, Word of con-so-la-tion,

819

Light and joy re-ceive-eth. 1. Lord, teach us how to pray a-right. With reverence and with
 Mes-sage of sal-va-tion. 2. We per-ish if we cease from prayer; O Grant us power to

fear; Though dust and ash-es in Thy sight, We may we must draw near.
 Pray; And, when to meet Thee we pre-pare, Lord meet us by the way.

820

1. No hand has ev - er plant - ed them; They own no gard' - ners care; Wild
 2. The hon - ey - suc - kle in the lane Blooms mid its leaf - y shade; The
 blos - soms of the hedge and field That flour - ish ev' - ry where
 lil - y seeks some cool re - treat Deep hid in for - est glade.

821

822

823

824

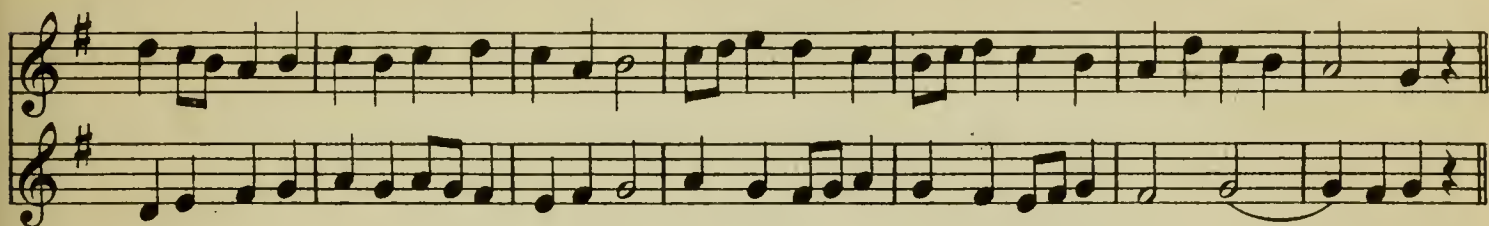
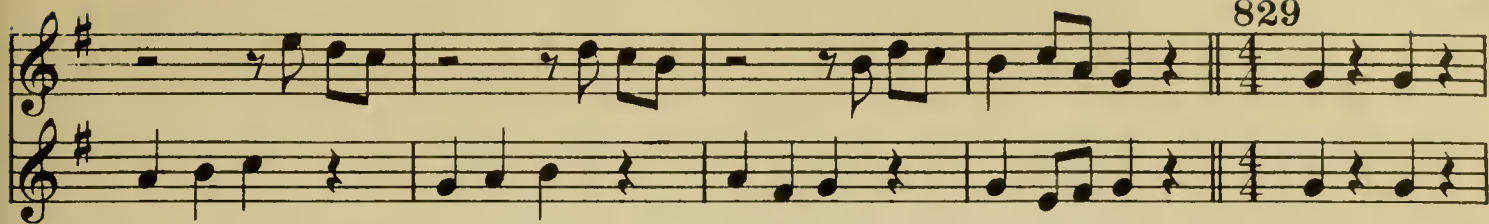
825

826

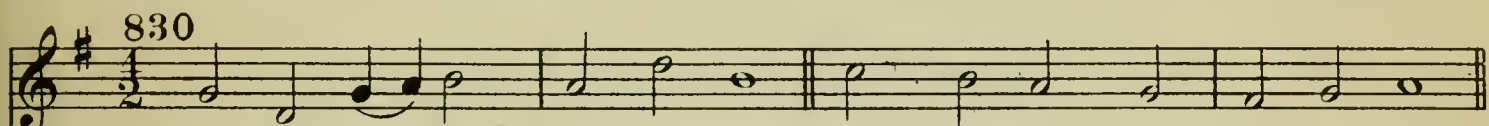
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828

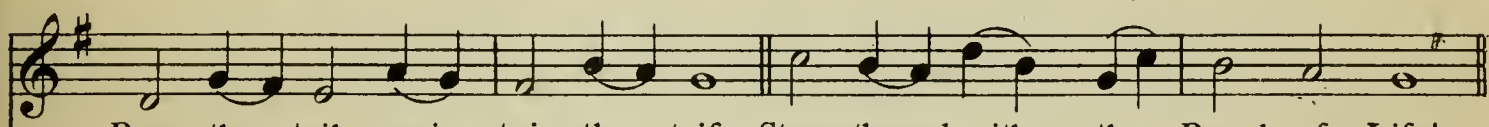
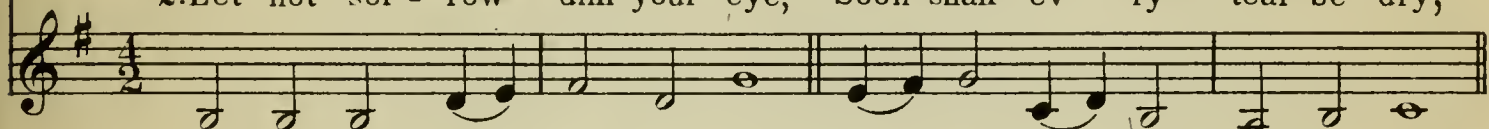
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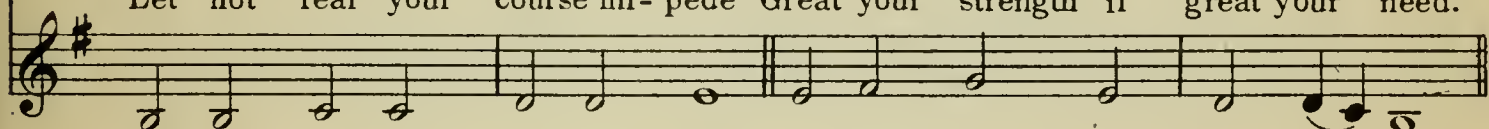
830



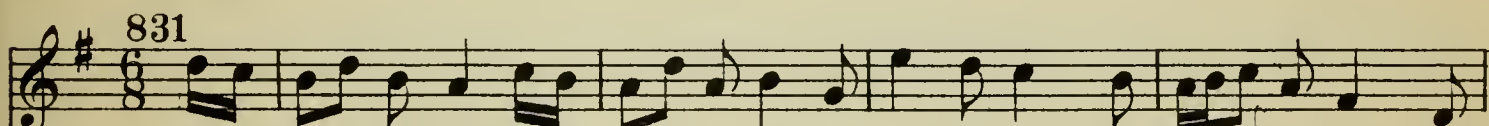
1. Oft in dan-ger, oft in woe, On - ward, Chris - tians, on-ward go;
 2. Let not sor - row dim your eye, Soon shall ev' - ry tear be dry;



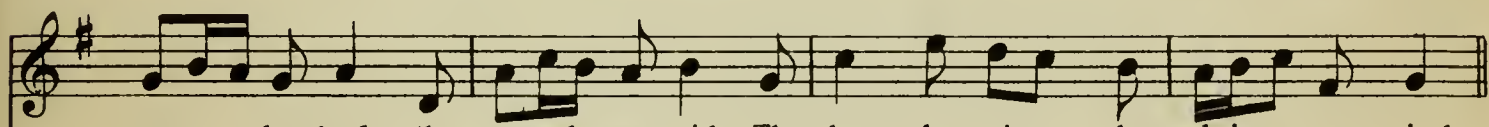
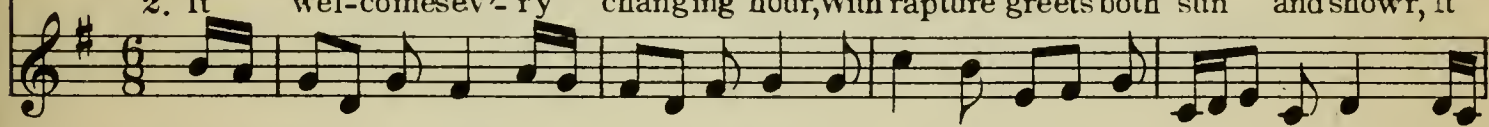
Bear the toil main - tain the strife, Strengthened with the Bread of Life!
 Let not fear your course im - pede Great your strength if great your need.



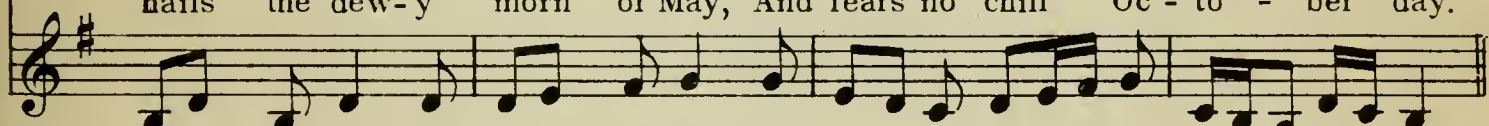
831



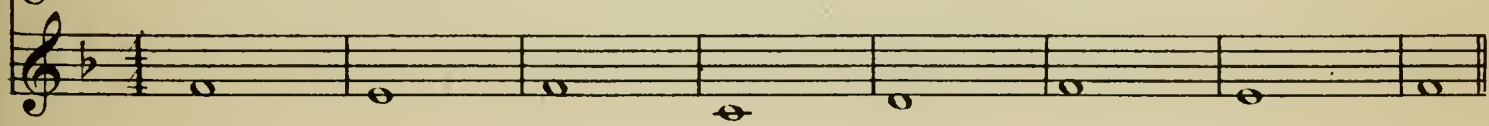
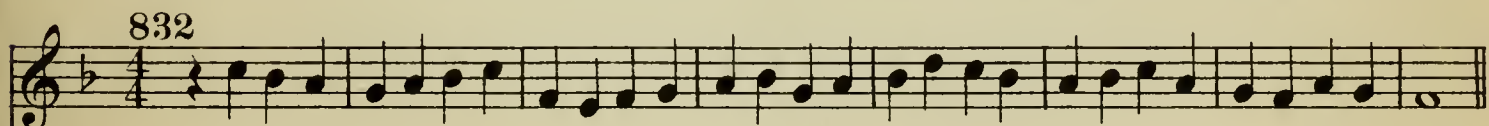
1. With sil - ver crest, and eye of gold, Be - lov'd by all both young and old, Its
 2. It wel - comes ev' - ry changing hour, With rapture greets both sun and show'r, It



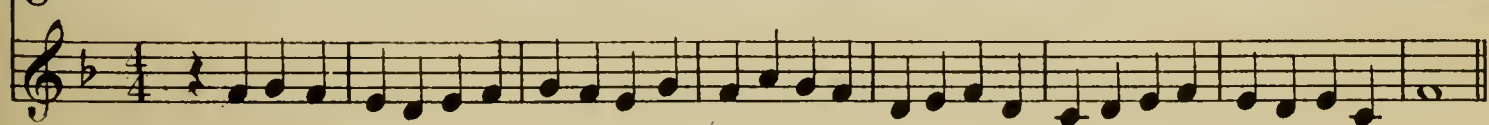
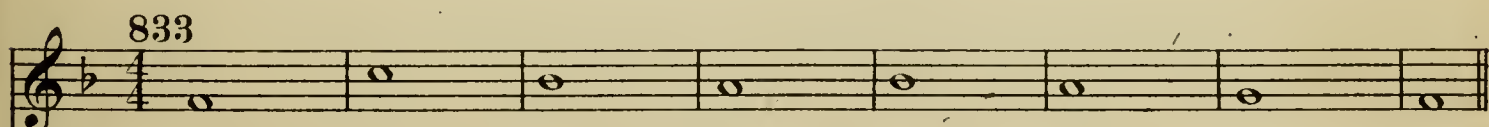
stars be deck the mead - owswide, The love - ly sim - ple dai - sy pied.
 hails the dew - y morn of May, And fears no chill Oc - to - ber day.



832



833



834

835



836



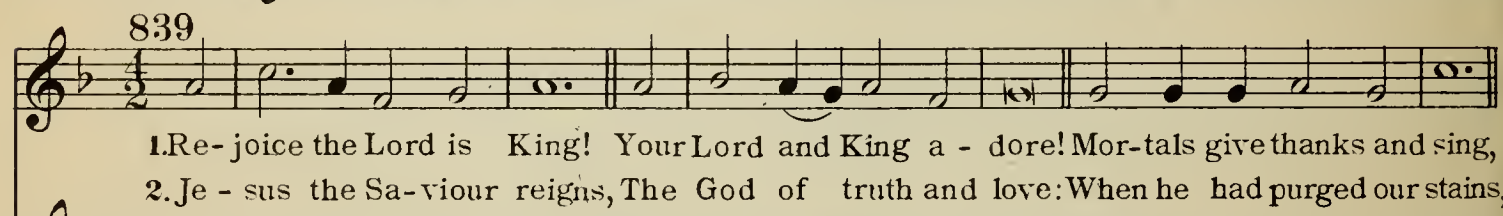
837



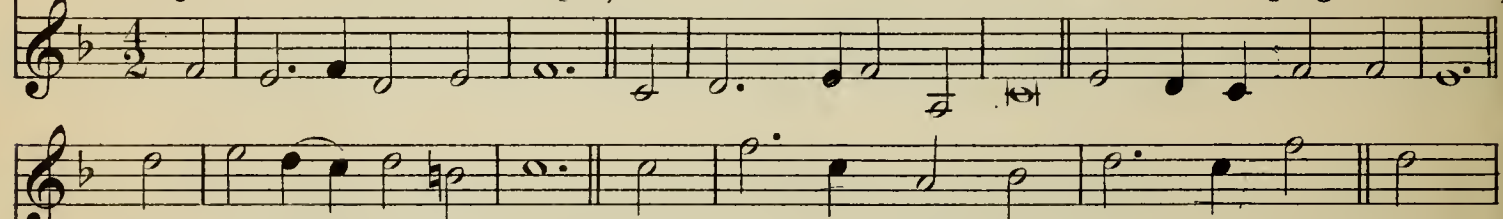
838



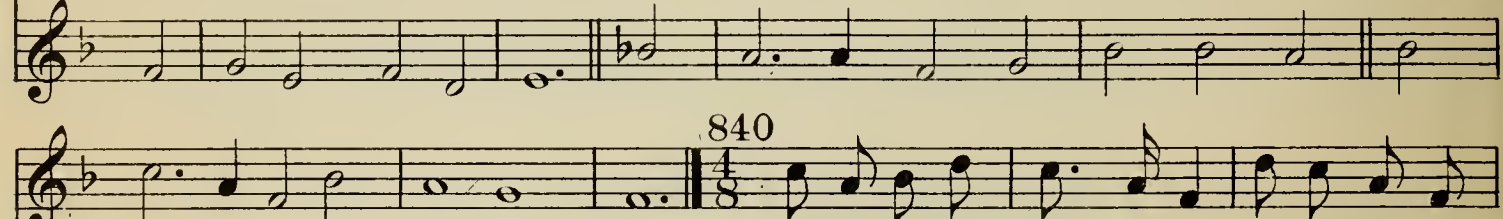
839



1. Re-joice the Lord is King! Your Lord and King a - dore! Mor-tals give thanks and sing,
2. Je - sus the Sa-viour reigns, The God of truth and love: When he had purged our stains,



And tri-umph ev - er - more: } Lift up your heart! lift up your voice! Re -
He took His seat a - bove. }



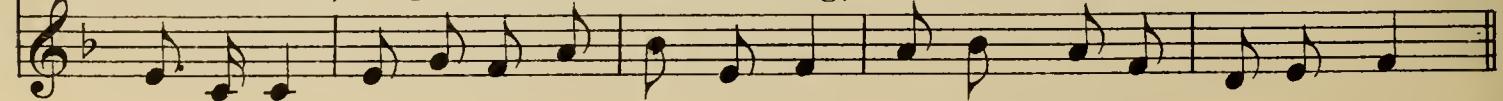
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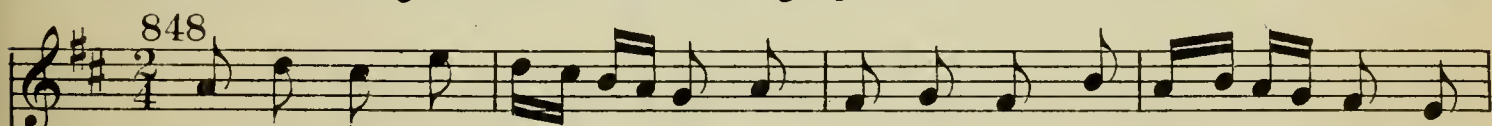
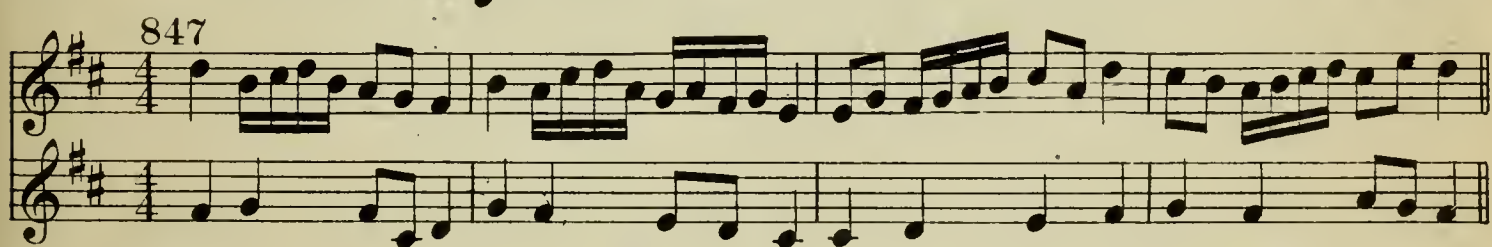
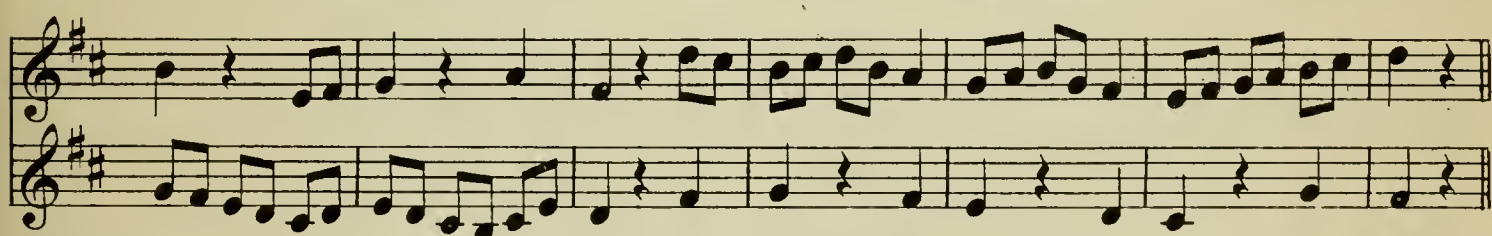
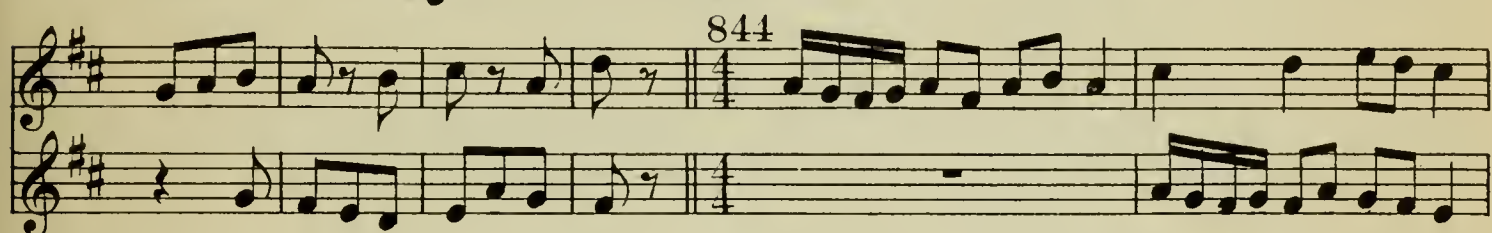
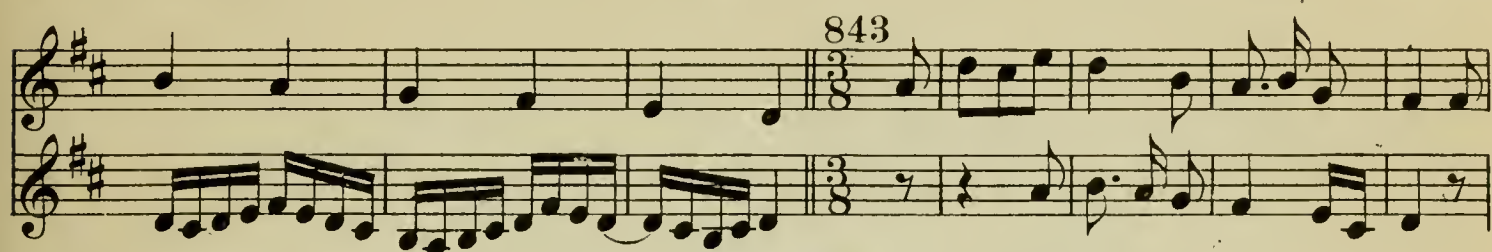
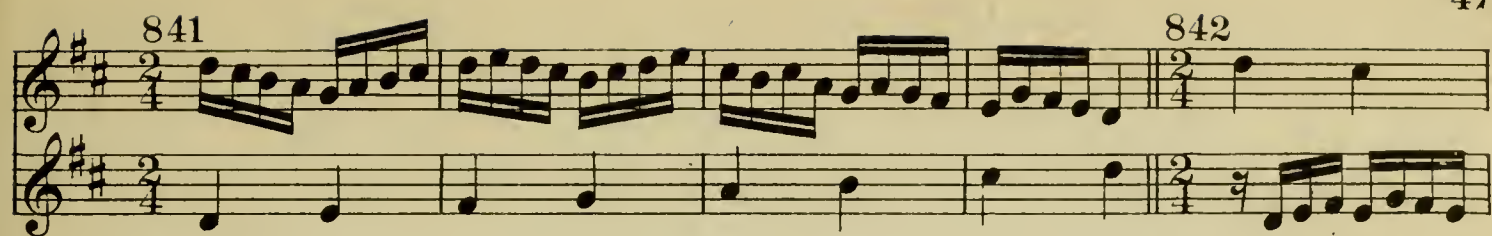
joice a-gain I say re - joice!

1. Coyly from its mos-sy bed, Am-e-thyst in
2. Herald of the gold-en spring, Harbinger of

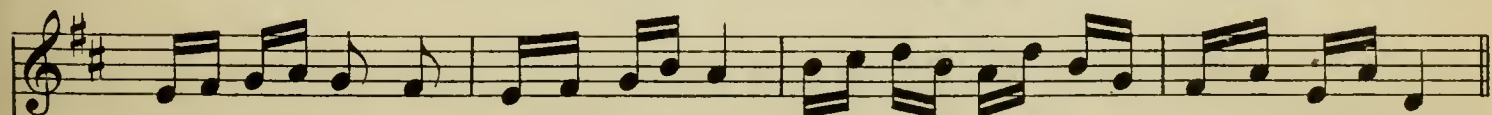
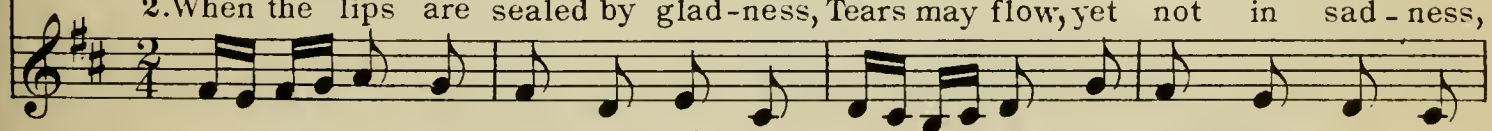


ber-yl set, Purple as the sky o'erhead, Peeps the simple vi - o - let.
brighter hours, All pre-sent a wel - com-ing, Sweet-est of the wood-land flowers.

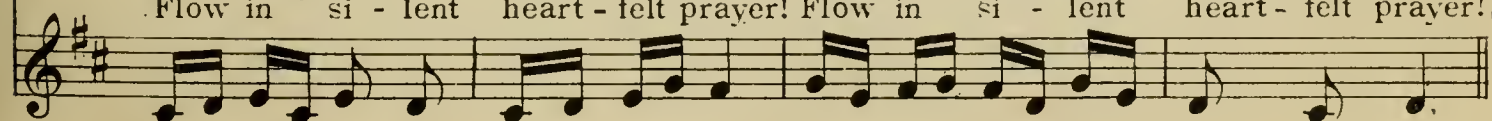


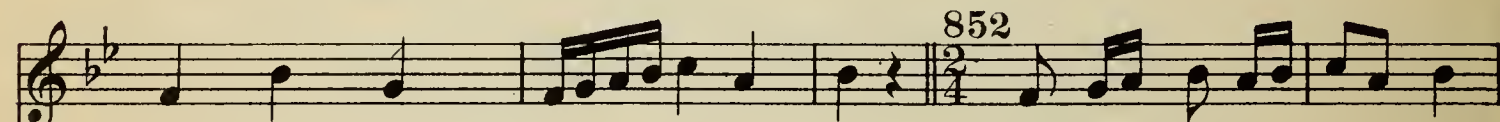
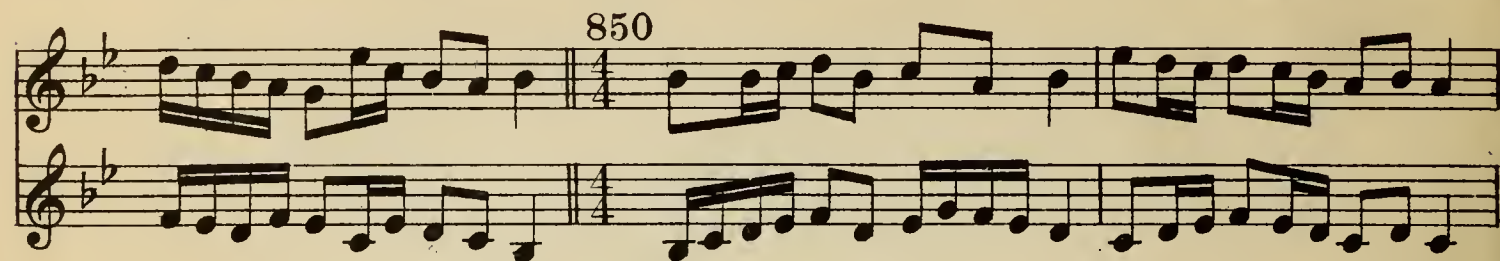


1. Ope your eyes and look a-round you, Now the ros- y morn has found you,
 2. When the lips are sealed by glad-ness, Tears may flow, yet not in sad-ness,

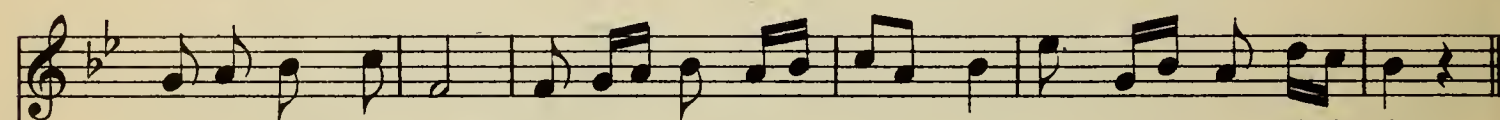
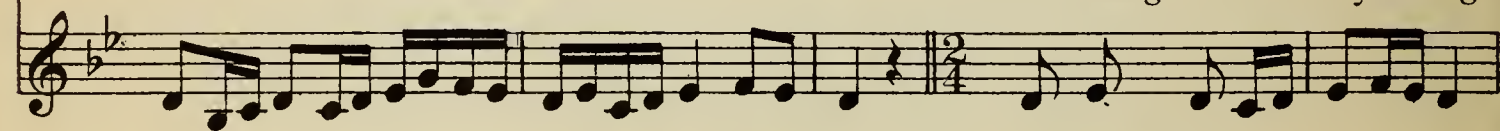


Wake and greet the bright'-ning sky! Wake and greet the bright'-ning sky!
 Flow in si - lent heart - felt prayer! Flow in si - lent heart - felt prayer!

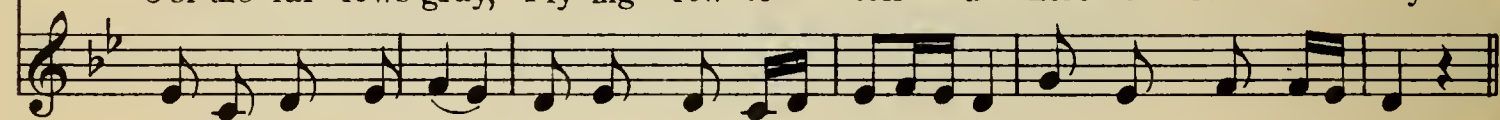




1. Skimming o'er the mea - dow,
2. O'er the green lawn fly - ing



Circling round in rings, Till the ox-eye dai - sies Al - most touch their wings.
O'er the fal - lows gray, Fly - ing low to tell us There'll be rain to - day.



854

855

856

1. Why fade so soon, ye flow'rets fair? No soon-er come than ye would
 2. Why fade so soon, ye flow'rets fair? The birds yet sing in ev'-ry

go; Your beauty it is hard to spare, We love to see ye sweet-ly blow.
 tree; O stay! with us their mu-sic share, Full dul-cet is their mel-o-dy.

857

858

859

860

861

1. Rip-pling wave - lets as ye flow, Yield your mu - sic soft and
2. Rip-pling wave - lets on your crest, Let the sweet - est mu - sic
low! From the hands a-cross the sea, Bring us dul-cet mel-o - dy.
rest, Well we love its strains to hear, As to us you hasten near.

Tenor and Bass to sing from the Bass Clef, wherever used, otherwise as indicated at No 797.

862

low! From the hands a-cross the sea, Bring us dul-cet mel-o - dy.

863

rest, Well we love its strains to hear, As to us you hasten near.

864

In Spring I wander down the lanes, Be-neath the budding trees, And listen as the
songbirds' notes Come thrilling down the breeze, The sounds so sweet that reach mine ear, Those
car-ol'd notes so free, Re-call my soul's dear absent love, My love be-yond the sea.

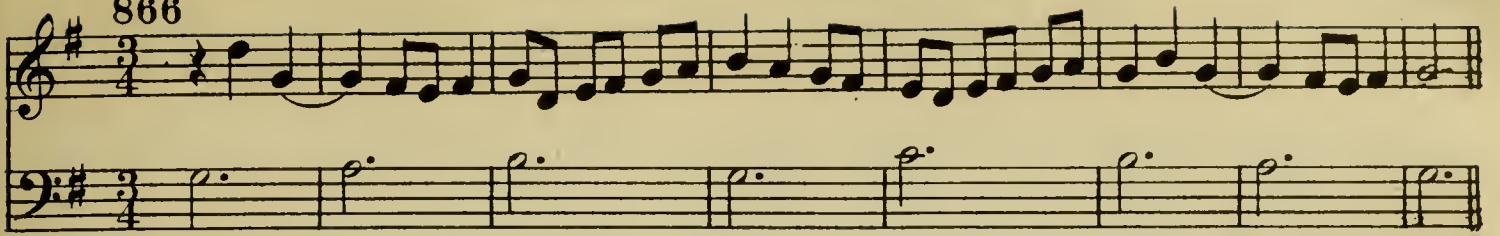
car-ol'd notes so free, Re-call my soul's dear absent love, My love be-yond the sea.

car-ol'd notes so free, Re-call my soul's dear absent love, My love be-yond the sea.

865

car-ol'd notes so free, Re-call my soul's dear absent love, My love be-yond the sea.

866



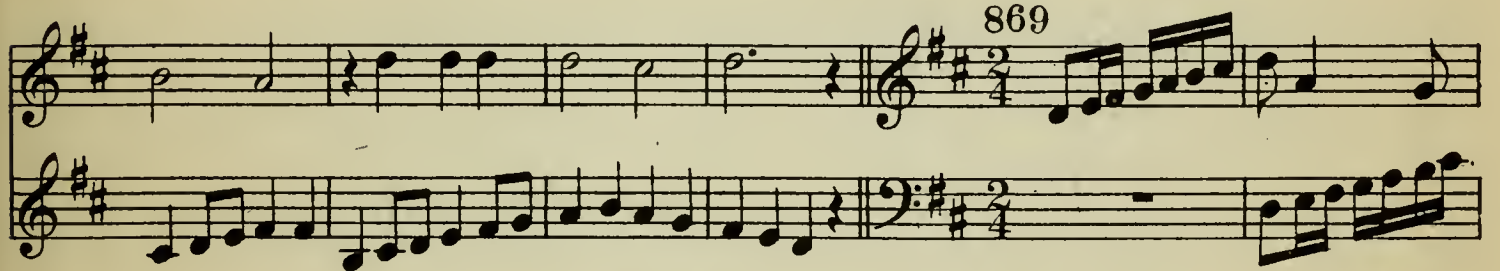
867



868



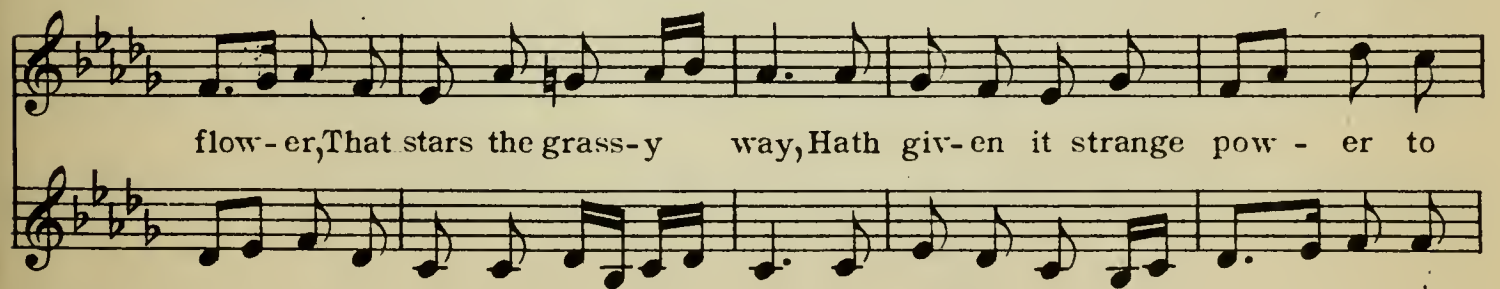
869



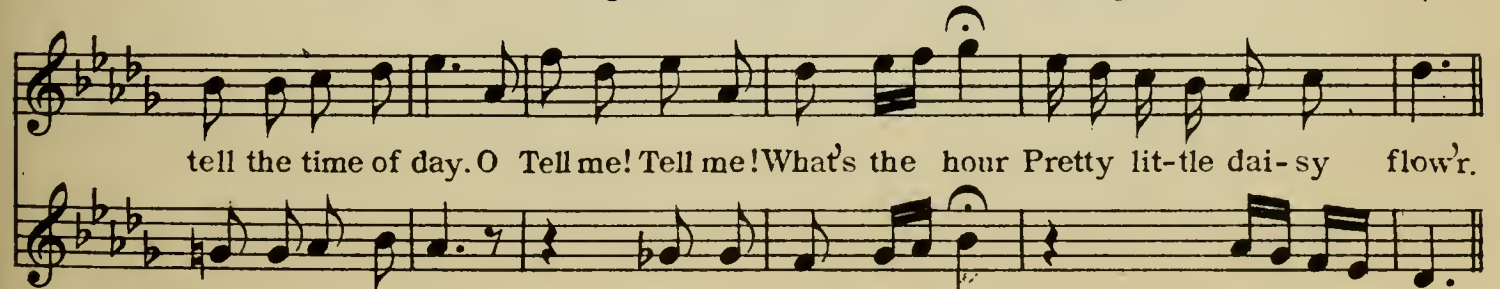
870



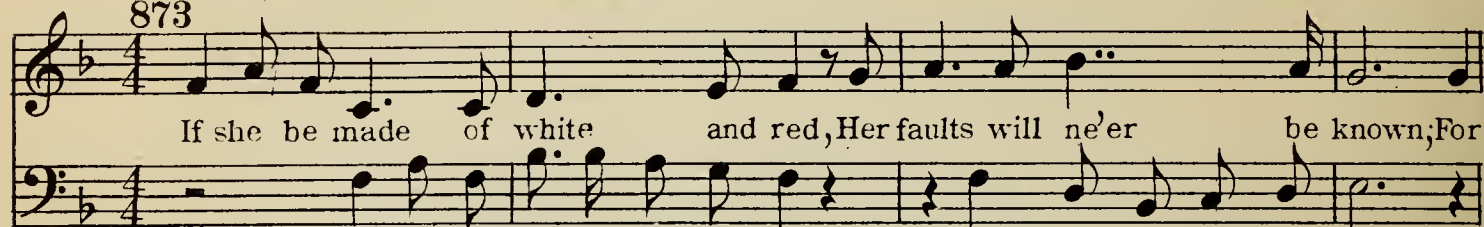
A sim-ple lit-tle



flow-er, That stars the grass-y way, Hath giv-en it strange pow-er to

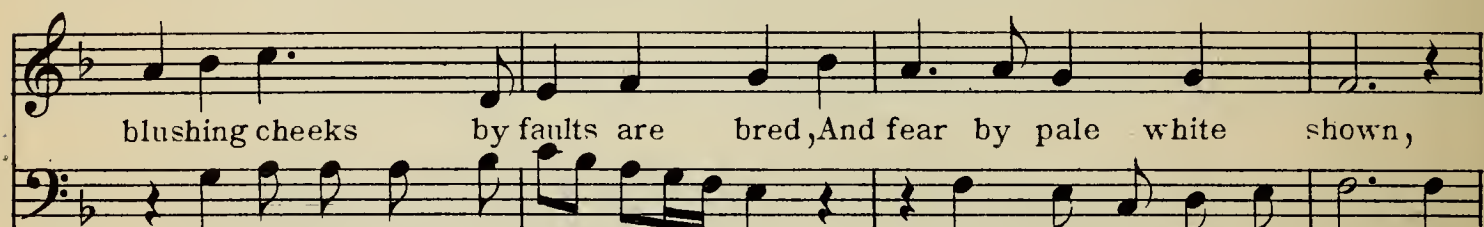


tell the time of day. O Tell me! Tell me! What's the hour Pretty lit-tle dai-sy flow'r.



If she be made of white and red, Her faults will ne'er be known, For

If she be made of white and red, Her faults will ne'er be known;



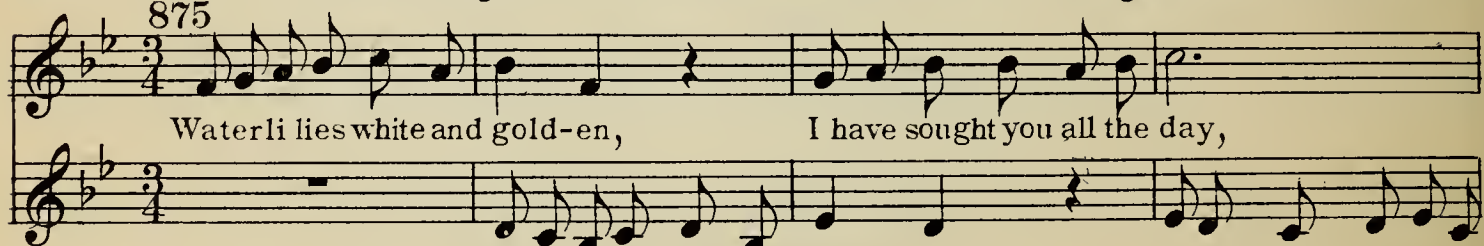
blushing cheeks by faults are bred, And fear by pale white shown,

For blushing cheeks by faults are bred, And fear by pale white shown, For



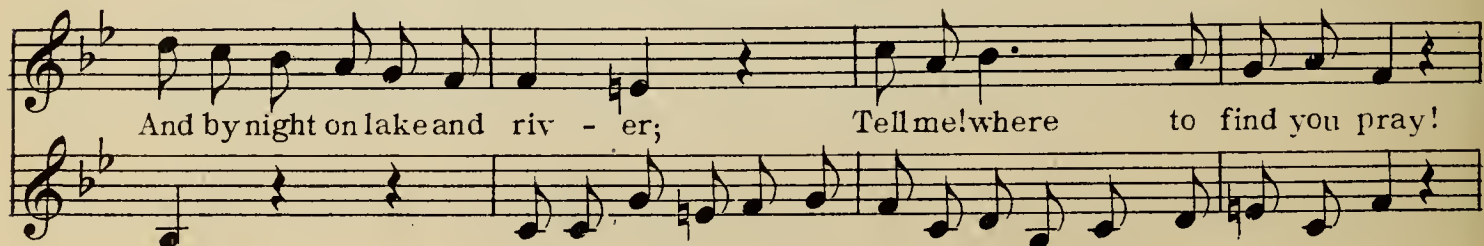
by faults are bred, by faults are bred, by pale white shown.

blushing cheeks by faults are bred, And fear by pale white shown.



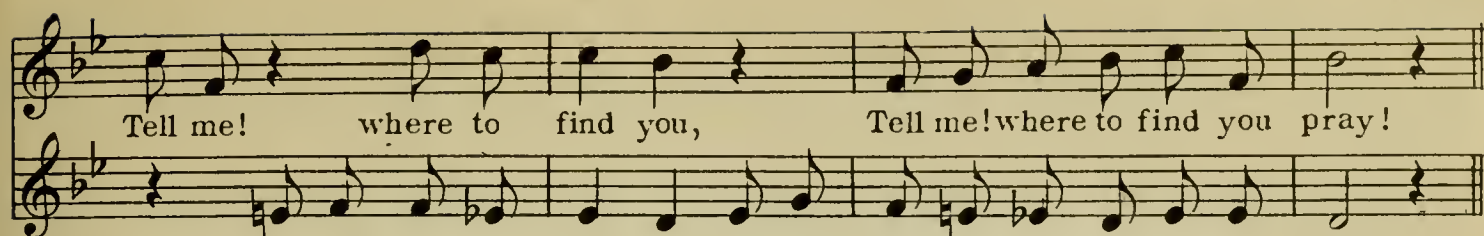
Waterli lies white and gold-en, I have sought you all the day,

Waterli lies white and gold - en, I have sought you all the



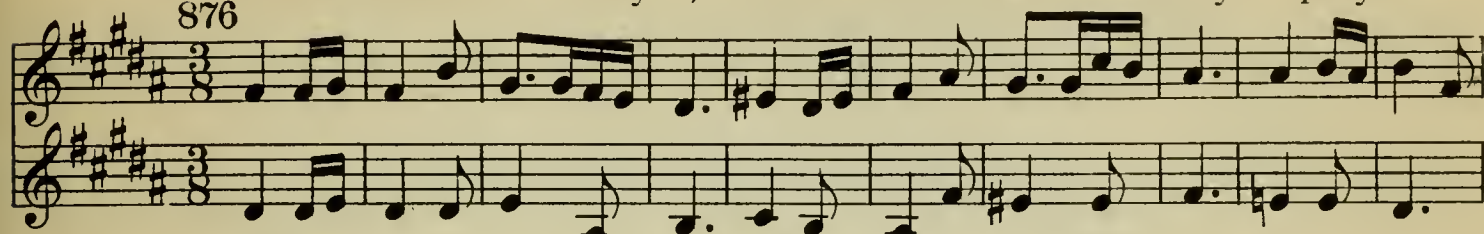
And by night on lake and riv - er; Tell me! where to find you pray!

day, And by night on lake and river; Tell me! where to find you pray!

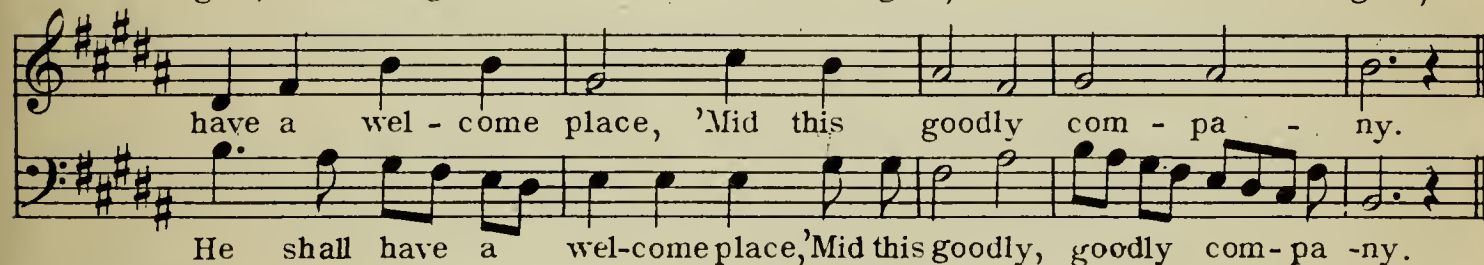
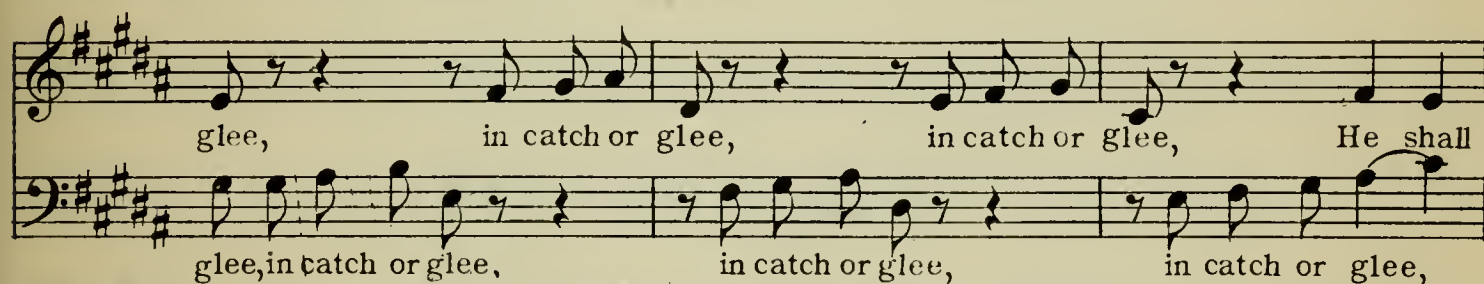
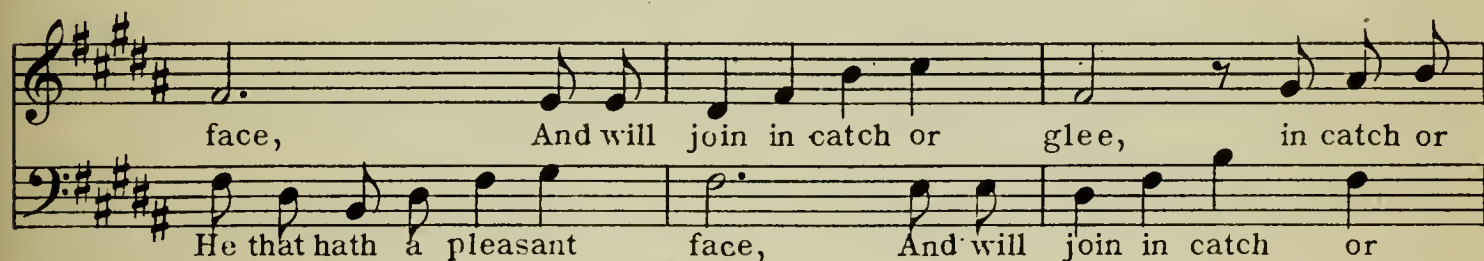
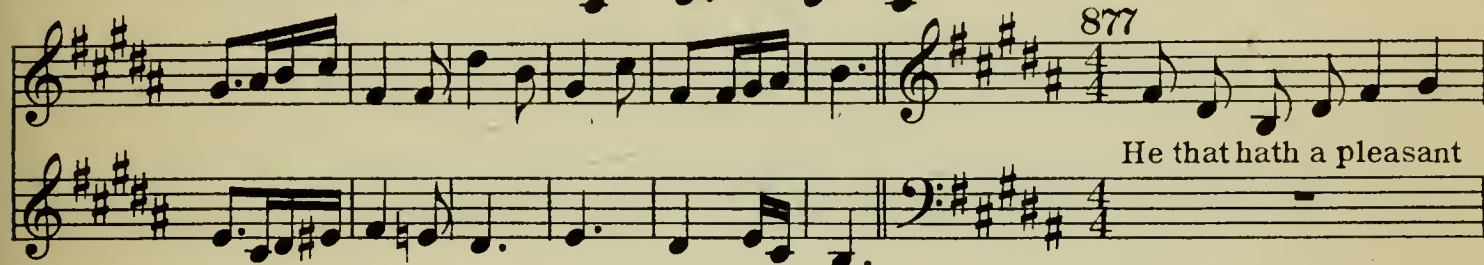


876

Tell me! where to find you, Tell me! Tell me! where to find you pray!

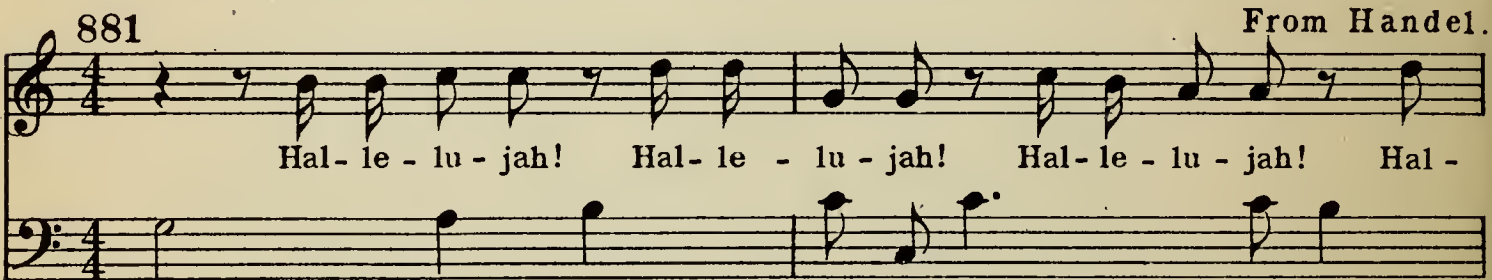
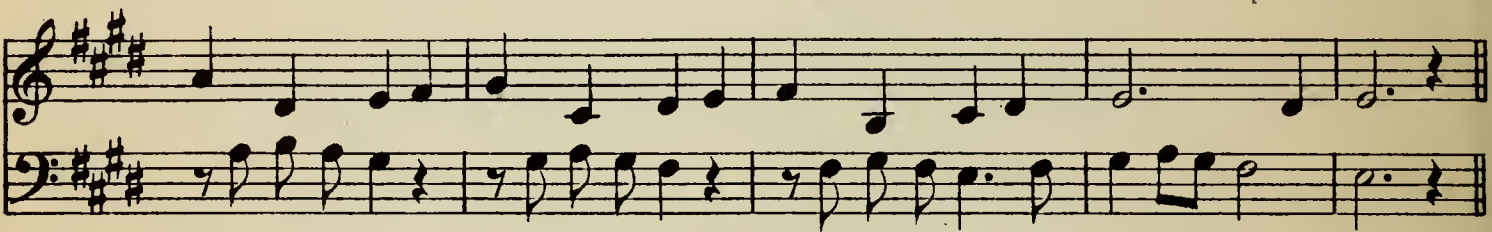
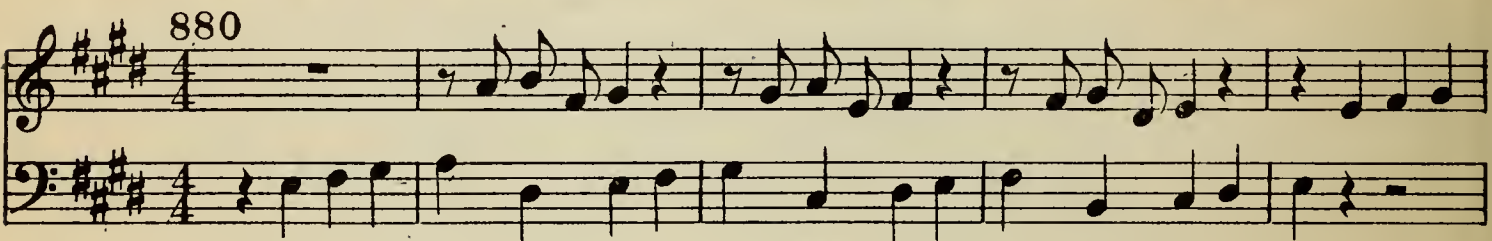
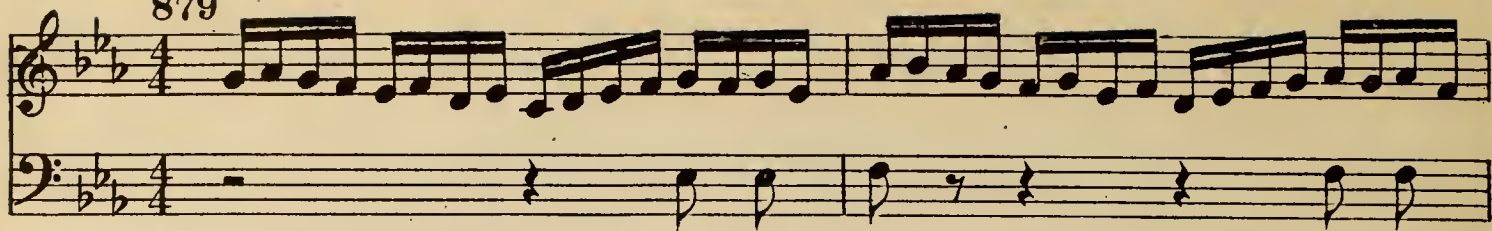


877



878





From Handel.

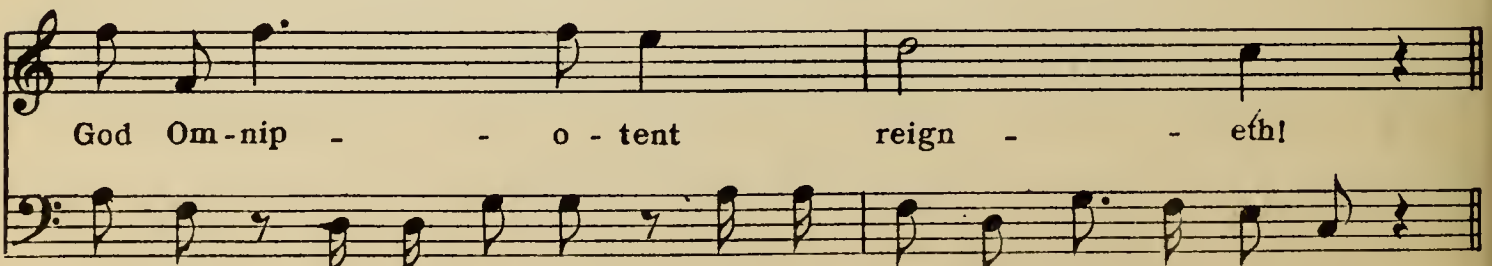
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

For the Lord God Om-nip - - o - tent



le - lu - jah! Halle-lu-jah! Halle-lu-jah! Halle-lu-jah! For the Lord

reign - - eth! Hal-le - lu-jah! Hal-le-lu-jah! Halle-lu-jah! Halle -



God Om-nip - - o - tent reign - - eth!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

882

883

Minor. *)

884

885

886

887

888

889

890

*) For four-part studies, see No 955 and 1001.

This musical score page contains measures 891 through 898. It is written for piano and consists of two staves per system. The key signature changes from one flat (B-flat) to two sharps (F# and C#) at measure 893, and back to one flat (B-flat) at measure 896. The time signature changes from 3/8 to 6/4 at measure 892, to 2/4 at measure 894, to 6/8 at measure 895, and to 4/4 at measure 896. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers 891, 892, 893, 894, 895, 896, 897, and 898 are printed above the first staff of each system.

891

892

893

894

895

896

897

898

899

900

901

902

903

904

This musical score page contains measures 899 through 904. It is written for two staves per system, with a key signature of one flat (B-flat) and a common time signature of 4/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure 899 begins with a treble clef and a key signature change to one sharp (F#) for the second staff. Measure 900 features a 3/8 time signature change. Measure 901 is in 4/4 time. Measure 902 changes to 4/2 time. Measure 903 is in 3/8 time. Measure 904 returns to 4/4 time. The score concludes with a double bar line at the end of measure 904.

Part Six.*

Four Part Studies.

Sacred.

905 C.M. H. Smart.

Soprano.
Alto.

1. O for a faith that will not shrink, Though press'd by many a foe;
2. That will not mur-mur nor complain Be - neath the chastening rod,

Tenor.
Bass.

That will not trem-ble on the brink Of pov - er - ty or woe.
But in the hour of grief or pain Can lean up - on its God.

Rev. W. H. Bathhurst.

906 7.7.7.7. Anon.

1. Praise, O praise our God and King; Hymns of ad - o - ra - tion sing;
2. Glo - ry to our Boun - teous King; Glo - ry let cre - a - tion sing;

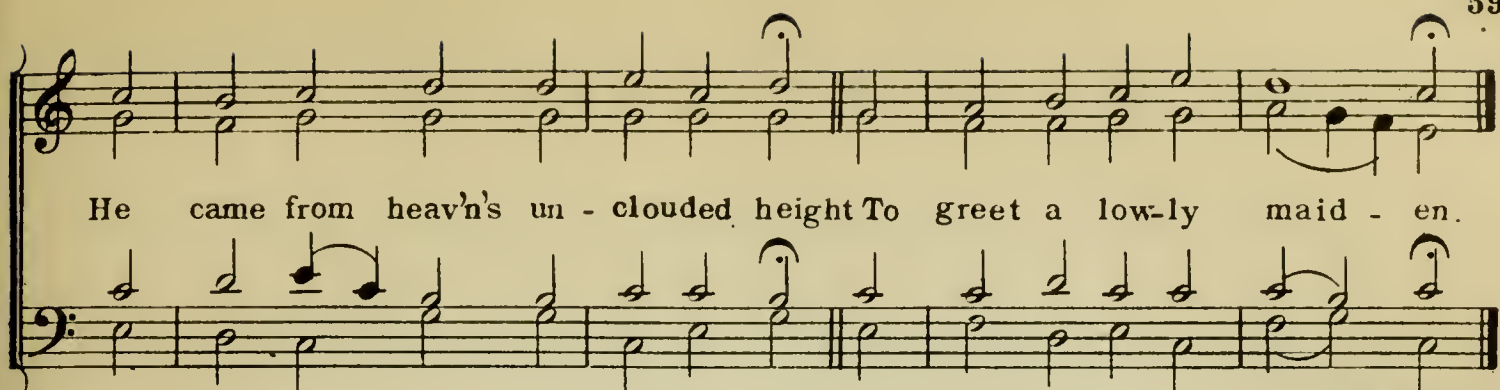
For His mer - cies still en - dure Ev - er faith - ful, ev - er sure.
Glo - ry to the Fa - ther, Son, And Blest Spir - it Three in One.

Rev. H. W. Baker.

907 8.7. Schein, 1627

The an - gel sped on wings of light, With won - drous ti - dings la - den.

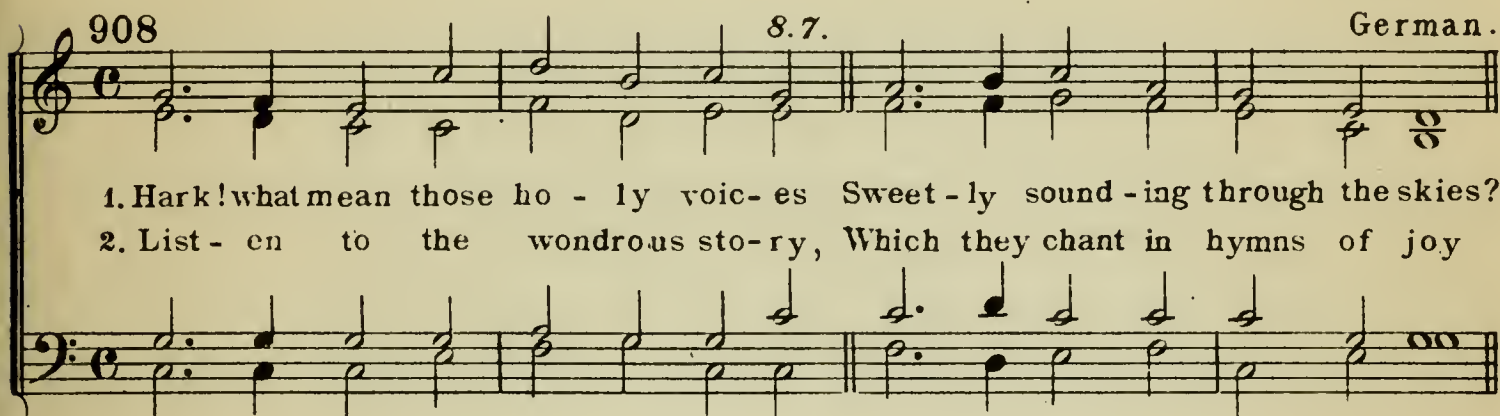
*These Hymns and Part-Songs have been progressively arranged and for study should be taken in their order



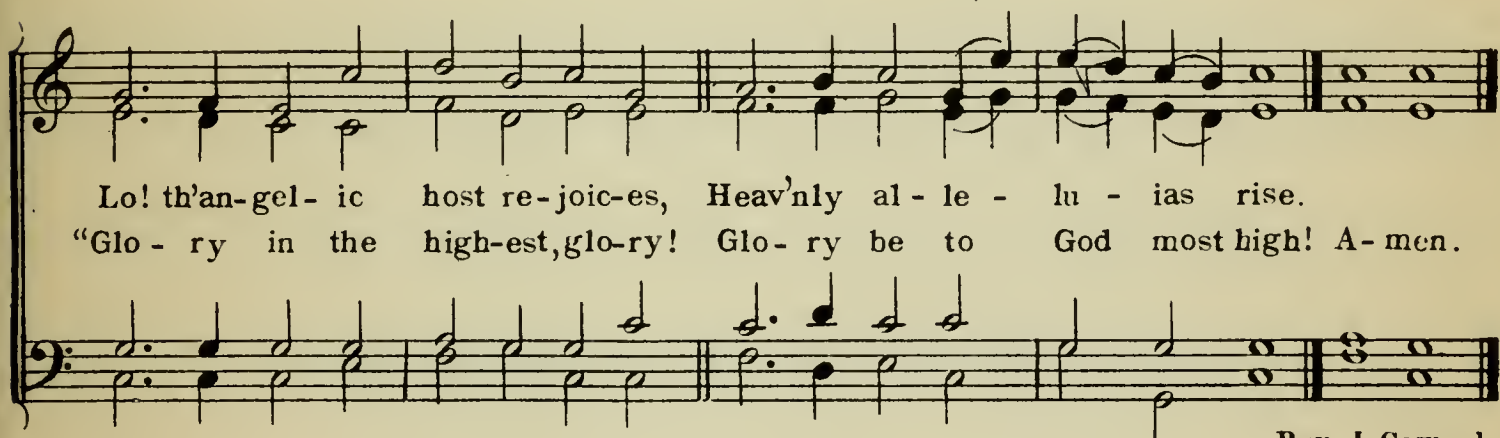
He came from heav'n's un - clouded height To greet a low-ly maid - en.

Bp. W. W. How.

908 8.7. German.



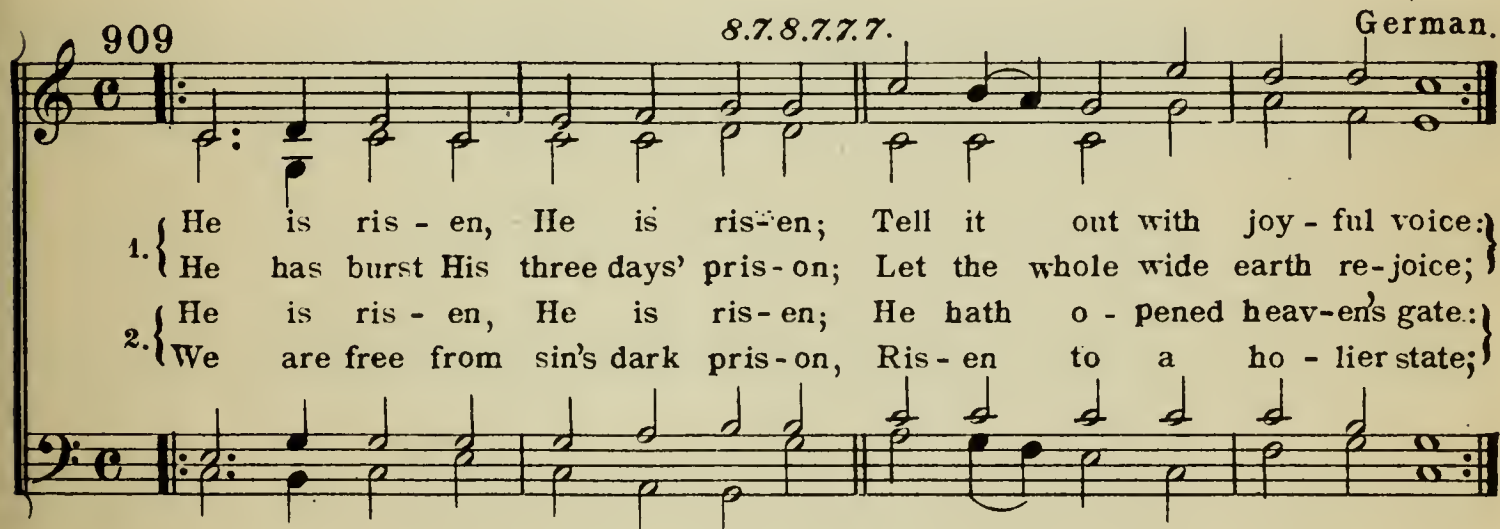
1. Hark! what mean those ho - ly voic-es Sweet-ly sound-ing through the skies?
2. List - en to the wondrous sto-ry, Which they chant in hymns of joy



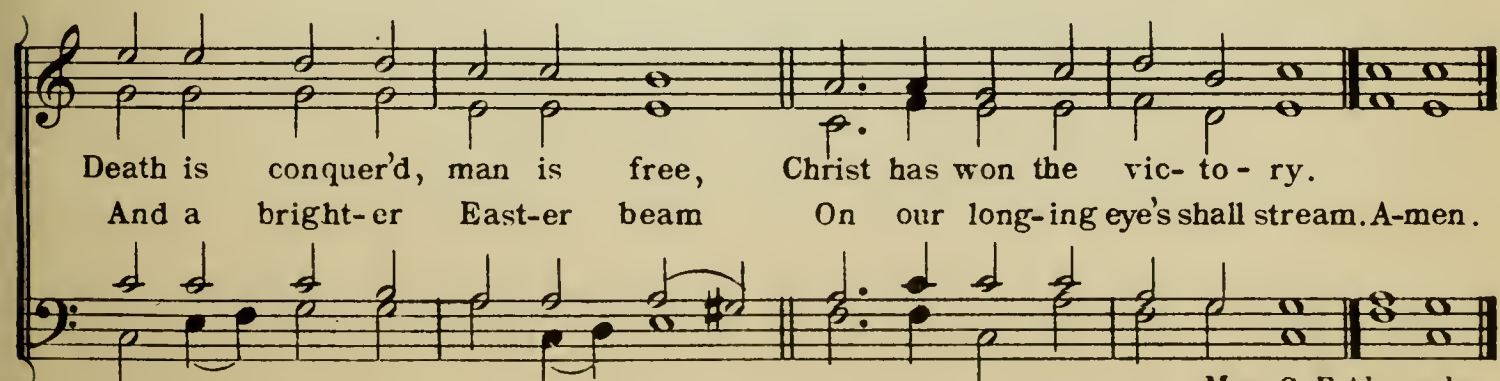
Lo! th'an-gel-ic host re-joic-es, Heav'nly al - le - lu - ias rise.
"Glo - ry in the high-est, glo-ry! Glo-ry be to God most high! A-men.

Rev. J. Cawood.

909 8.7.8.7.7.7. German.



1. { He is ris - en, He is ris-en; Tell it out with joy - ful voice;
He has burst His three days' pris-on; Let the whole wide earth re-joice;
2. { He is ris - en, He is ris-en; He hath o - pened heav-en's gate;
We are free from sin's dark pris-on, Ris - en to a ho - lier state;



Death is conquer'd, man is free, Christ has won the vic-to-ry.
And a bright-er East-er beam On our long-ing eye's shall stream. A-men.

Mrs. C. F. Alexander.

910

L. M.

Guil. Franc.

Praise God, from Whom all blessings flow! Praise Him, all crea-tures here be - low!

Praise Him a-bove, ye heav'nly host! Praise Father, Son, and Ho - ly. Ghost A-men:

911

P. M.

Rev. H. W. Baker.

1. Art thou wea - ry, art thou lan-guid, Art thou sore dis - trest?
2. Hath He marks to lead me to Him, If He be my guide?

"Come to Me" saith One, "and com - ing, Be at rest."
"In His feet and hands are wound-prints, And His side." A - men.

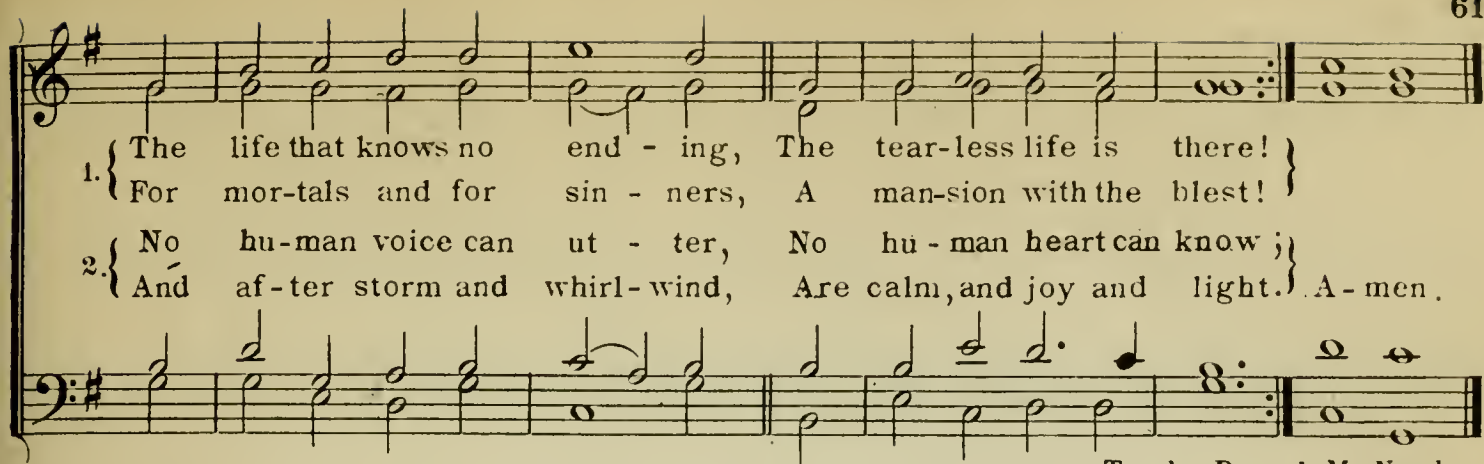
Rev. J. M. Neale.

912

7. 6.

H. J. Gauntlett.

1. { Brief life is here our por - tion, Brief sor-row, short-liv'd care;
O hap-py ret - ri - bu - tion! Short toil, e - ter - nal rest, }
2. { There grief is turn'd to pleas - ure; Such pleas-ure as be - low
And af - ter flesh-ly weak - ness, And af - ter this world's night, }



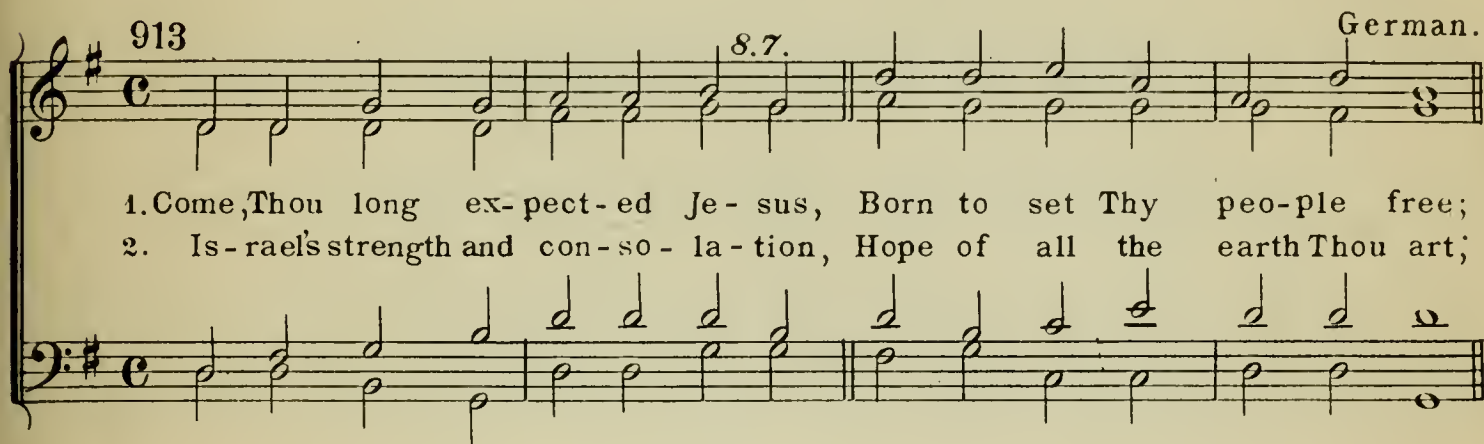
1. { The life that knows no end - ing, The tear-less life is there! }
 For mor-tals and for sin - ners, A man-sion with the blest! }

2. { No hu-man voice can ut - ter, No hu - man heart can know ; }
 And af-ter storm and whirl-wind, Are calm, and joy and light. A - men.

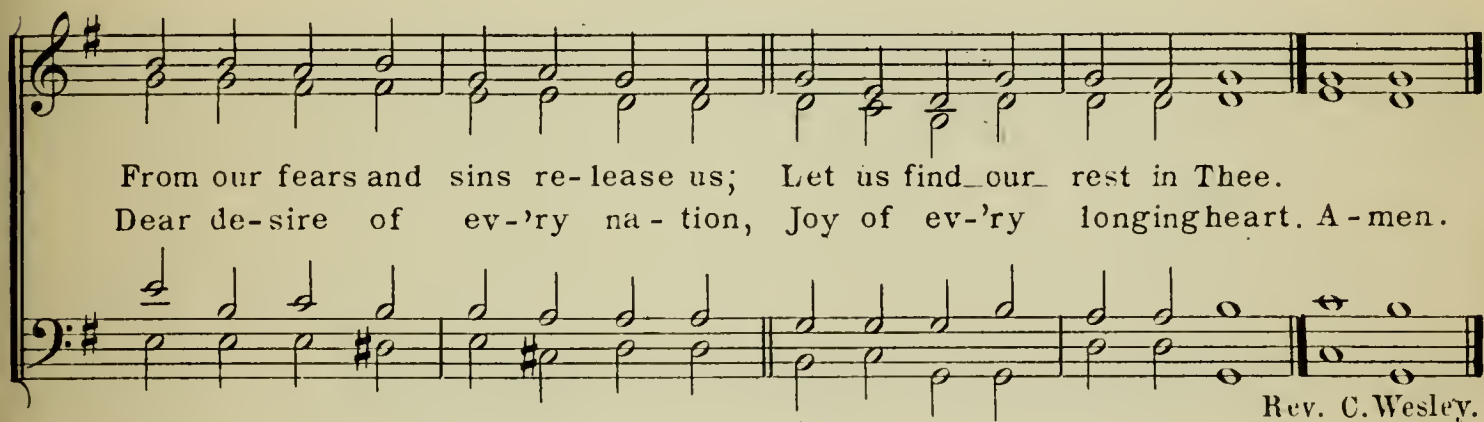
Tr. by Rev. J. M. Neale.

913 German.

8.7.



1. Come, Thou long ex-pect-ed Je - sus, Born to set Thy peo-ple free;
 2. Is-rael's strength and con-so - la - tion, Hope of all the earth Thou art;

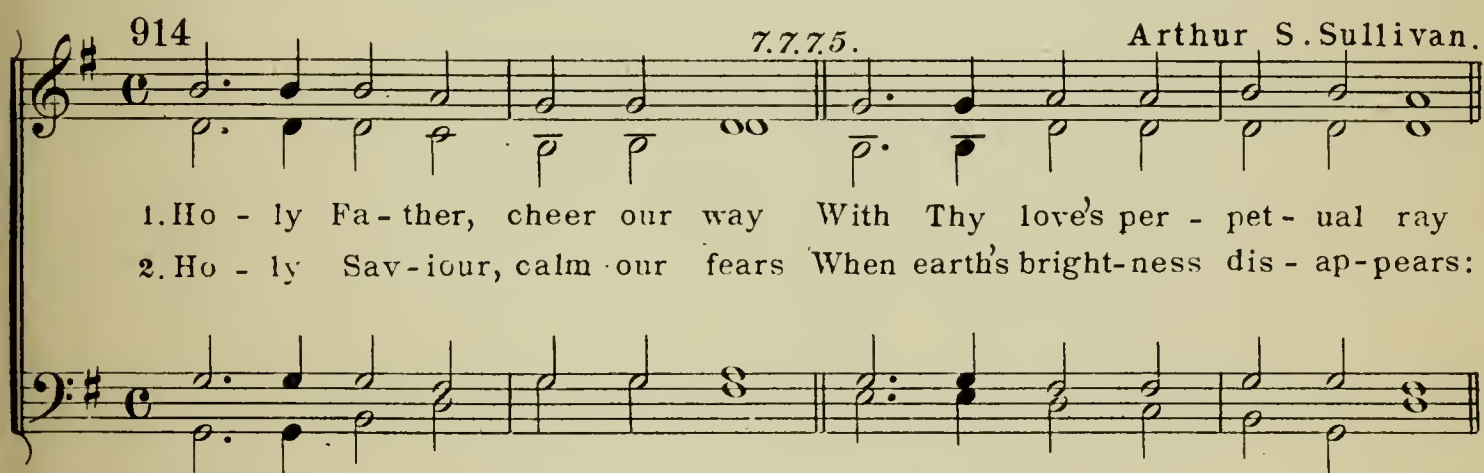


From our fears and sins re-lease us; Let us find our rest in Thee.
 Dear de-sire of ev-'ry na - tion, Joy of ev-'ry longing heart. A - men.

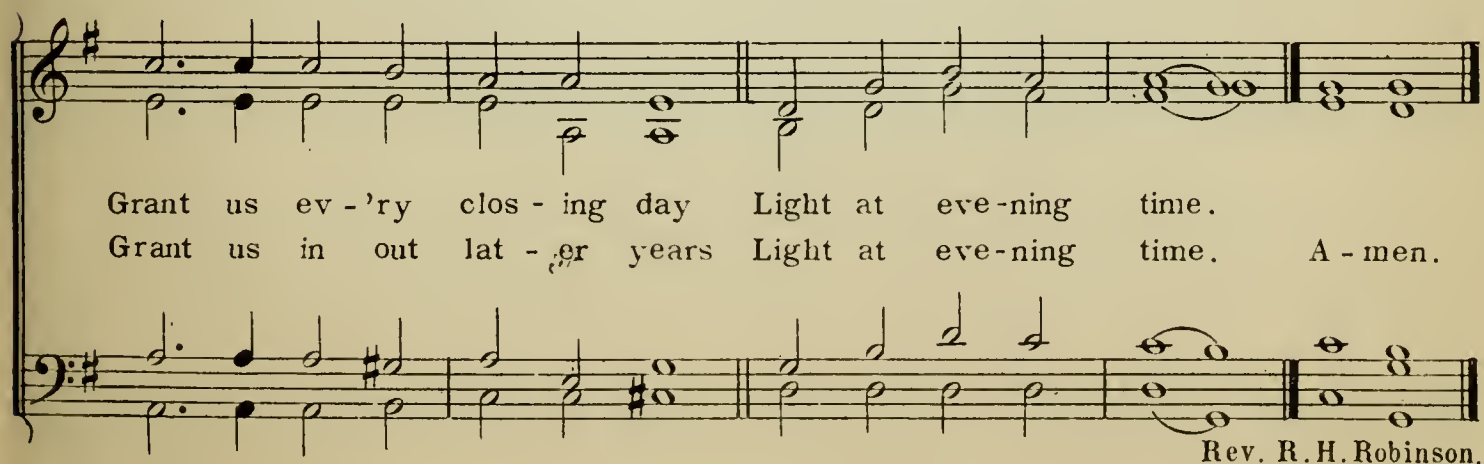
Rev. C. Wesley.

914 Arthur S. Sullivan.

7.7.7.5.



1. Ho - ly Fa - ther, cheer our way With Thy love's per - pet - ual ray
 2. Ho - ly Sav-iour, calm our fears When earth's bright-ness dis - ap-pears:



Grant us ev-'ry clos - ing day Light at eve-ning time.
 Grant us in out lat - er years Light at eve-ning time. A - men.

Rev. R. H. Robinson.

915

C. M.

Old English Tune.

1. In to-ken that thou shalt not fear Christ cru ci fied to own, We print the cross up-
 2. Thus outwardly and vis - i - bly We seal thee for His own: And may the brow that

on thee here, And stamp thee His a - lone.
 wears His cross Here-aft - er share His crown. A-men.

Dean Alford.

916

6. 5. D. German.

1. Glo-ry be to Je - sus,
 2. Grace and life e - ter - nal

Who in bit - ter pains Pour'd for me the life-blood From His sa-cred veins.
 In that blood I find, Blest be His com pas - sion In - fi - nitely kind. A-men.

Tr. by E. Caswall.

M. Este.

917

C. M.

1. When God of old came down from heav'n, In pow'r and wrath He came;
 2. But when He came the sec - ond time, He came in pow'r and love;

Be - fore His feet the clouds were riven, Half darkness and half flame.
 Soft - er than gale at morn - ing prime Hov - er'd His ho - ly Dove. A men.

Rev. J. Keble.

918

P.M.

Rev. J. B. Dykes.

1. Days and mo-ments quickly fly - ing Speed us on-ward to the dead:
2. As a shad-ow life is fleet-ing; As a va-por so it flies;

Oh how soon shall we be ly - ing Each with-in his nar- row bed!
For the by-gone years re - treat-ing, Par- don grant, and make us wise.

Rev. E. Caswall.

919

S.M.

John Stainer.

1. Lord Je-sus think on me, And purge a-way my sin; From earthborn passion set me free,
2. Lord Je-sus think on me, Nor let me go a-stray; Through darkness and perplexi-ty

And make me pure with - in.
Point Thou the heav'nly way. A-men.

Tr. by Rev. A. W. Chatfield.

920

C. 5.

W. H. Monk.

1. Je - sus, meek and gen - tle,
2. Par-don our of - fen - ses,

Son of God most high, Pit-ying lov-ing Saviour, Hear Thy children's cry.
Loose our captive chains, Break down ev'ry i - dol Which our soul de - tains. A-men.

Rev. G. R. Prynne.

1. Rock of a - ges cleft for me, Let me hide my - self in Thee: Let the wa - ter
2. Should my tears for - ev - er flow, Should my zeal no languor know, All for sin could

and the blood, From Thy side a heal - ing flood, Be of sin the dou - ble cure,
nct a - tone, Thou must save, and Thou a - lone; In my hand no price I bring,

Save from wrath, and make me pure.
Simply to Thy cross I cling. A-men.

Rev. A. M. Toplady.

Haydn.

1. How won drous and great
2. To na - tions long dark

Thy works, God of praise! How just King of saints, And true are Thy ways! Oh, who shall not
Thy light shall be shown; Their worship and vows Shall come to Thy throne: Thy truth and Thy

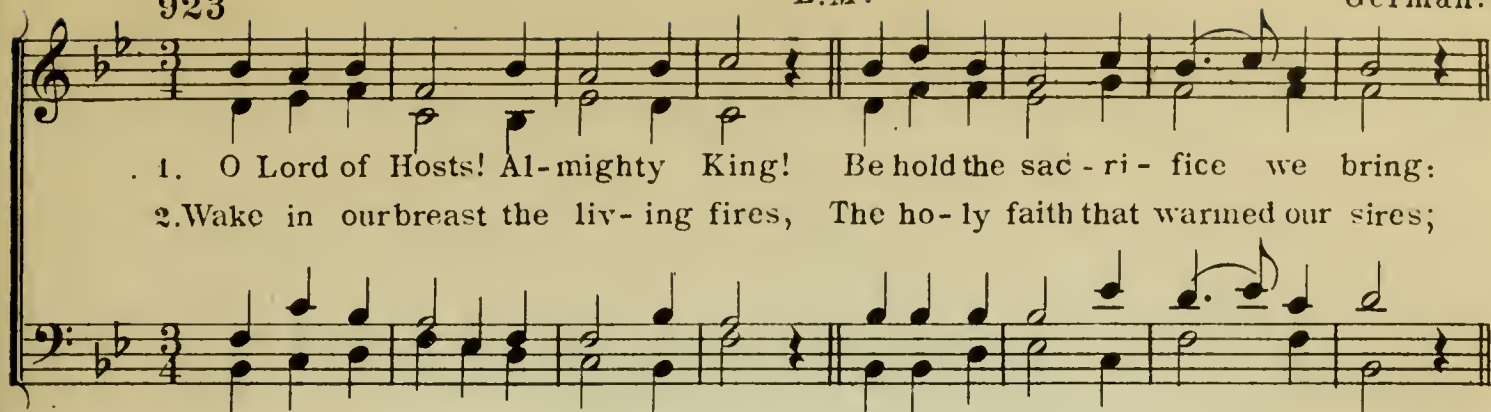
fear Thee, And hon - or Thy Name? Thou on - ly art ho - ly, Thou on - ly su - preme.
judgments Shall spread all a broad, Till earth's ev'ry people Con - fess Thee their God. A-men.

Bp. H. U. Onderdonk.

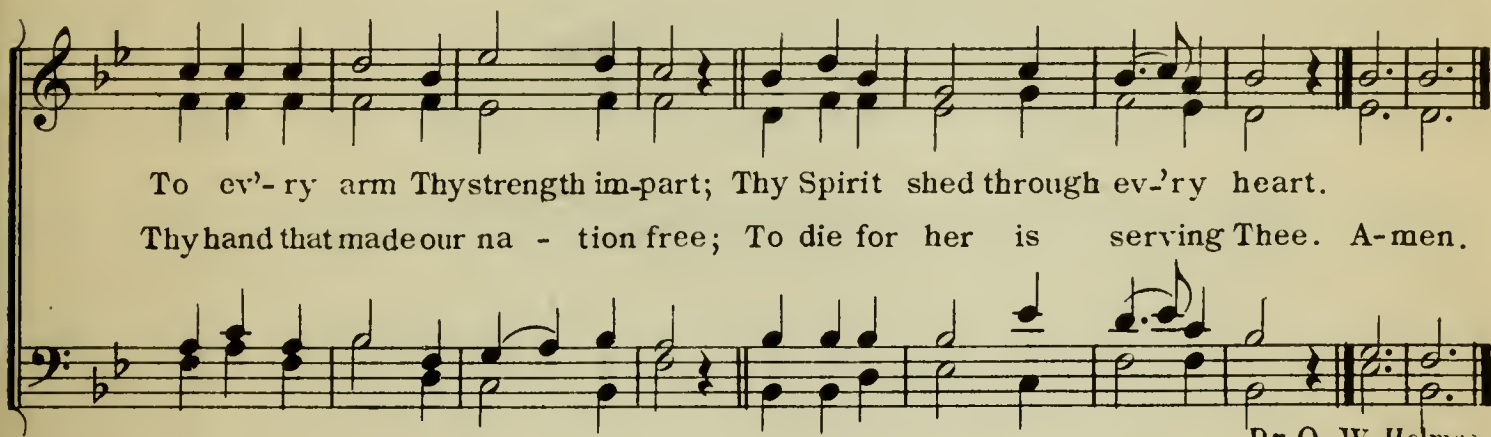
923

L.M.

German.



1. O Lord of Hosts! Al-mighty King! Be hold the sac - ri - fice we bring;
 2. Wake in our breast the liv - ing fires, The ho - ly faith that warmed our sires;



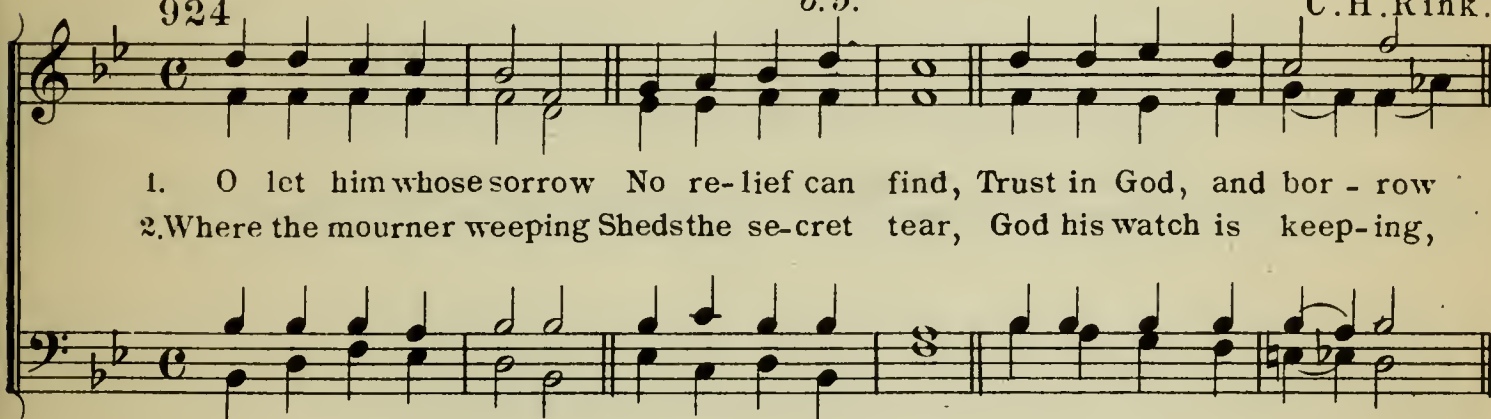
To ev'-ry arm Thy strength im-part; Thy Spirit shed through ev-'ry heart.
 Thy hand that made our na - tion free; To die for her is serving Thee. A-men.

Dr. O. W. Holmes.

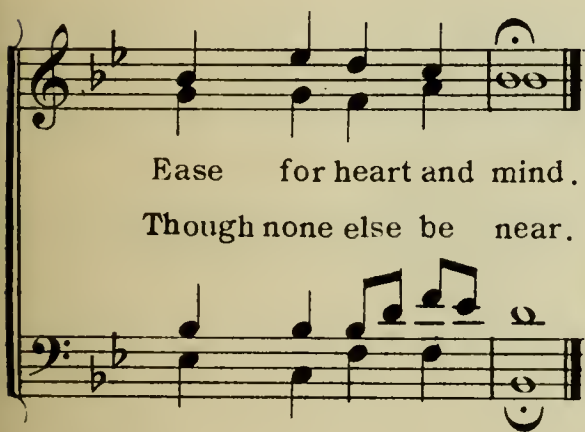
924

C. 5.

C. H. Rink.



1. O let him whose sorrow No re-lief can find, Trust in God, and bor - row
 2. Where the mourner weeping Shed the se-cret tear, God his watch is keep-ing,

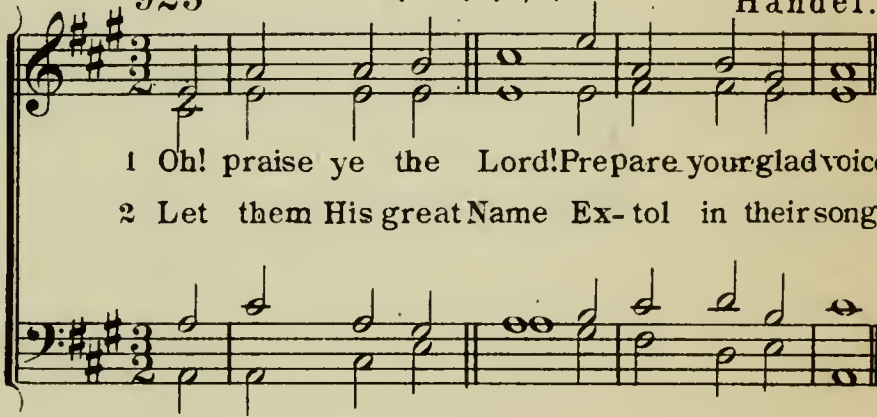


Ease for heart and mind.
 Though none else be near.

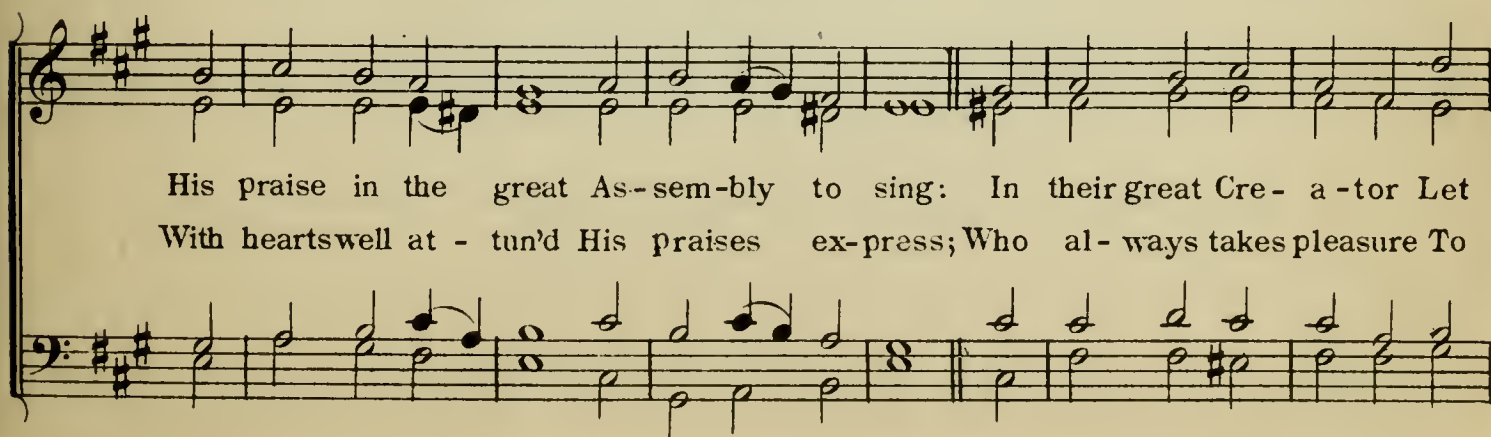
925

5. 5. 5. 5. 6, 5. 6. 5.

Handel.



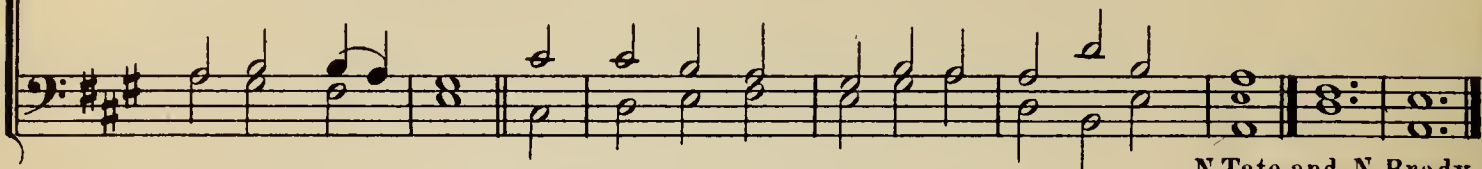
- 1 Oh! praise ye the Lord! Prepare your glad voice
 2 Let them His great Name Ex-tol in their songs



His praise in the great As-sem-bly to sing: In their great Cre - a - tor Let
 With hearts well at - tun'd His praises ex-press; Who al-ways takes pleasure To



Is-rael re - jice; And chil-dren of Si-on Be glad in their King.
hear their glad tongues, And waits with sal - va-tion, The humble to bless. A - men.

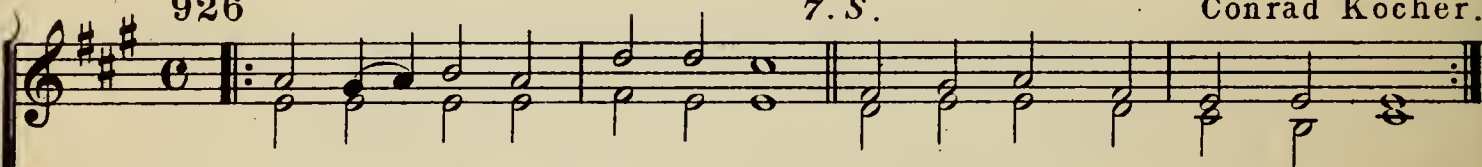


N. Tate and N. Brady.

926

7. S.

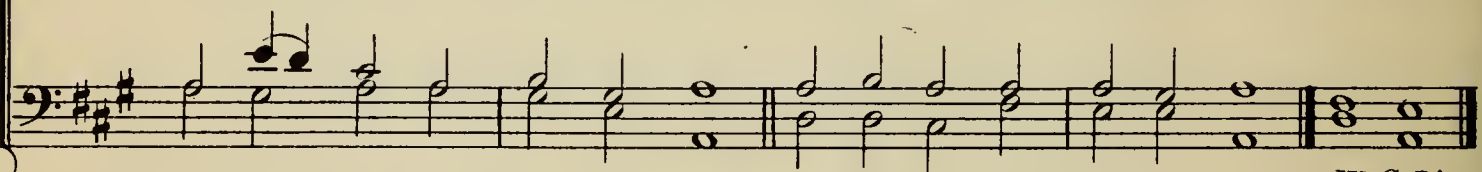
Conrad Kocher.



1. { As with glad-ness men of old Did the guid-ing star be - hold;
As with joy they hail'd its light, Lead-ing on - ward beam-ing bright;
2. { As with joy-ful steps they sped To that low - ly man - ger - bed;
There to bend the knee be-fore Him Whom heav'n and earth a - dore;



So, most gra-cious Lord, may we Ev-er more be led to Thee.
So may we with will - ing feet Ev-er seek the mer-cy seat. A - men.

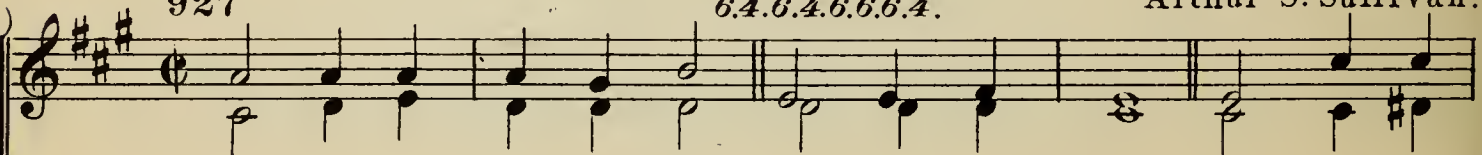


W. C. Dix.

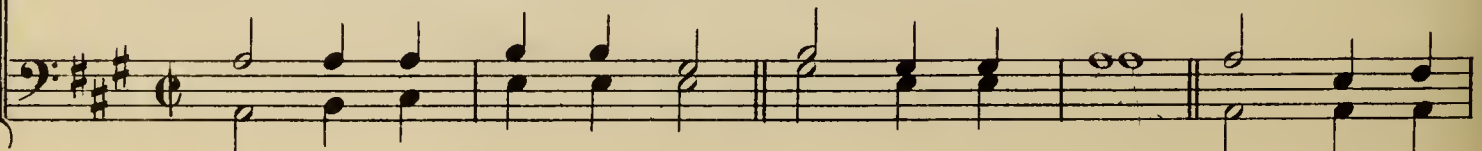
927

6.4.6.4.6.6.6.4.

Arthur S. Sullivan.



1. I'm but a stranger here, Heav'n is my home; Earth is a
2. What though the tem-pest rage, Heav'n is my home; Short is my



des-ert drear, Heav'n is my home. Dan-ger and sor-row stand Round me on
pil-grim-age, Heav'n is my home. And time's wild win-try blast Soon will be

ev-ry hand, Heav'n is my fa-ther-land, Heav'n is my home.
ov-er-past; I shall reach home at last, Heav'n is my home. A-men.

Rev. T. R. Taylor.

928

S. M.

Beethoven.

1. Lord of the hearts of men, Thou hast vouchsaf'd to bless, From age to age, Thy
2. Here faith, and hope and love Reign in sweet bond al-lied; There, when this lit-tle

929

P. M.

W. H. Monk.

chosen saints With fruits of ho-li-ness.
day is o'er, Shall love alone abide. Amen

1. Lord, in this Thy mer-cy's
2. Lord, on us Thy Spir-it

Tr. by Bp. Woodford.

day, Ere the time shall pass a-way, On our knees we fall and pray.
pour, Kneeling low-ly at Thy door, Ere it close for ev-er-more. A-men.

Rev. J. Williams.

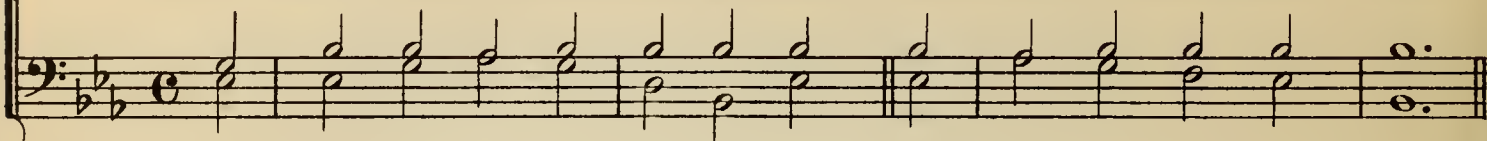
930

C.M.

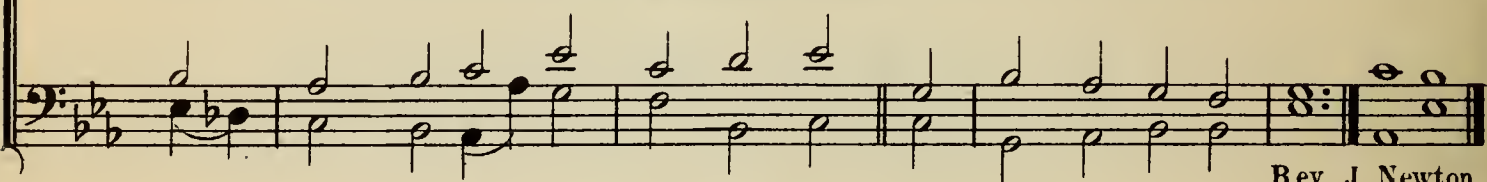
A. R. Reinagle.



1. How sweet the Name of Je - sus sounds In a be - liev - er's ear!
 2. It makes the wounded spir - it whole, And calms the troub - led breast;



- It soothes our sor - rows, heals our wounds, And drives a - way our fear.
 'Tis man - na to the hun - gry soul, And to the weary rest. A - men.

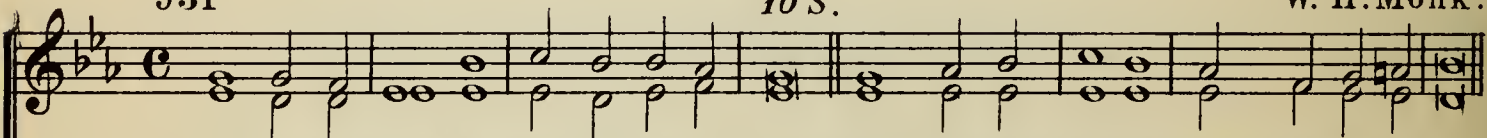


Rev. J. Newton.

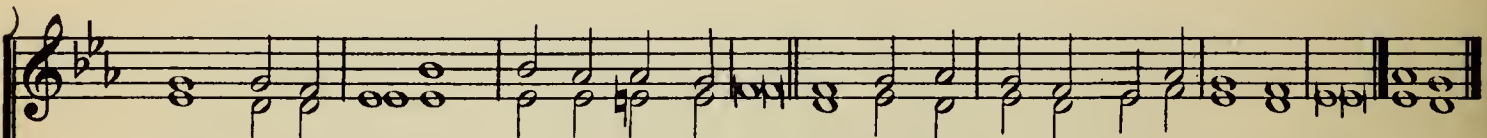
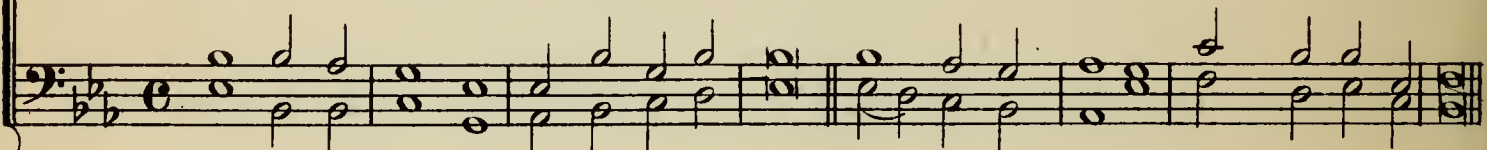
931

10 S.

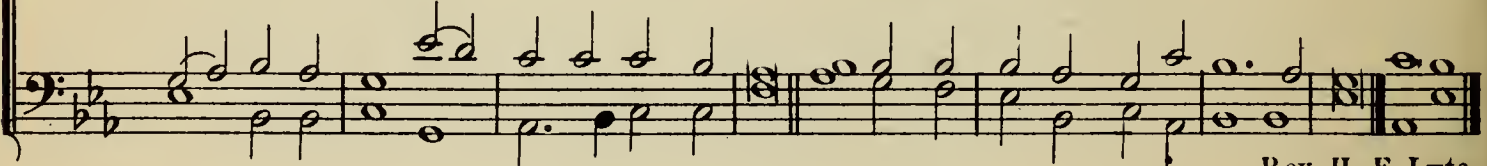
W. H. Monk.



1. A - bide with me: fast falls the ev - en tide; The darkness deepens; Lord with me a - bide:
 2. Swift to its close ebbs out life's lit - tle day; Earth's joys grow dim, its glo - ries pass away,



- When oth - er help - ers fail, and comforts flee, Help of the helpless, oh, a - bide with me.
 Change and de - cay in all a - round I see; O Thou Who changest not a - bide with me. Amen.

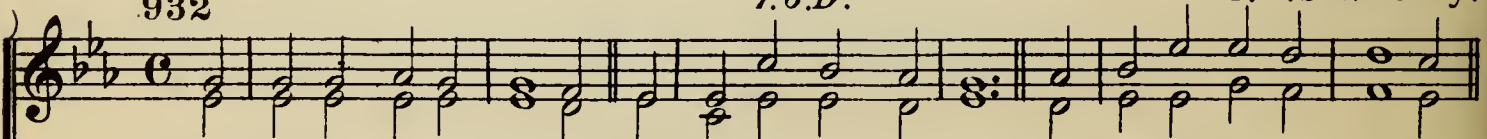


Rev. H. F. Lyte.

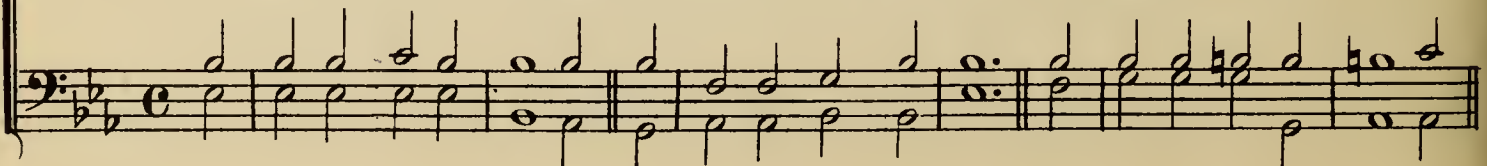
932

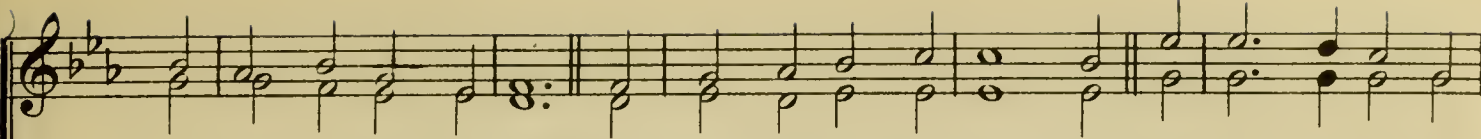
7. 6. D.

Dr. S. S. Wesley.

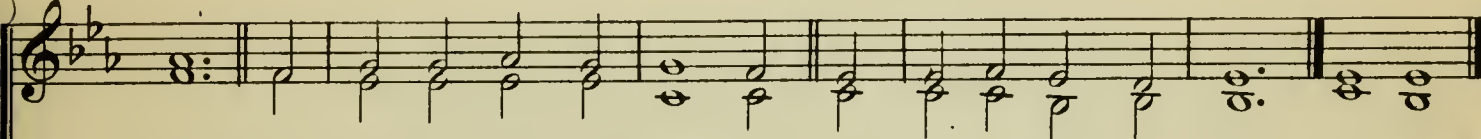


1. The Church's one founda - tion Is Je - sus Christ her Lord: She is His new cre - a - tion
 2. E - lect from ev'ry na - tion, Yet one o'er all the earth, Her charter of sal - va - tion,





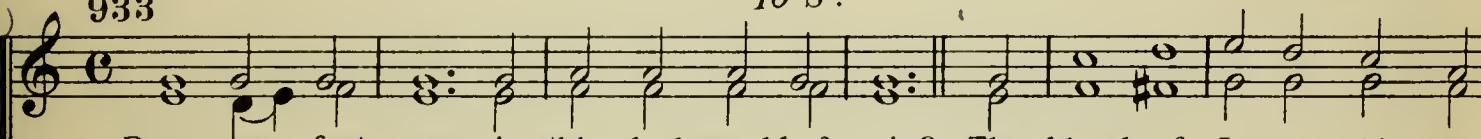
By wa - ter and the word: From heaven He came and sought her To be His ho - ly
One Lord, one Faith, one Birth; One ho - ly Name she bless - es, Par-takes one ho - ly



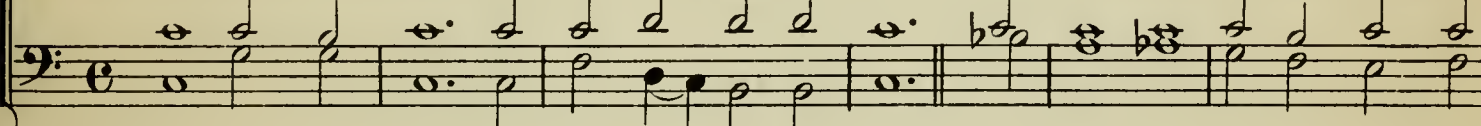
Bride; With His own blood He bought her, And for her life He died.
food, And to one hope she press-es, With every grace en - dued. A-men.

Rev. S. J. Stone.

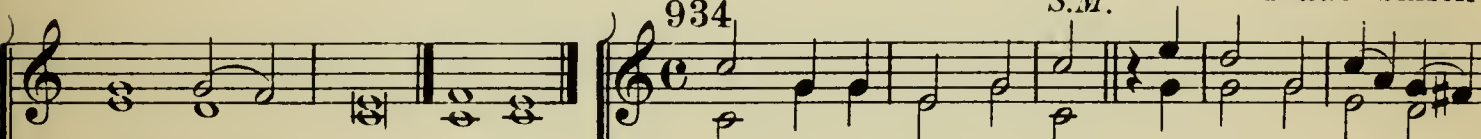
933 10 S. G. T. Goldbeck.



1. Peace, per - fect peace, in this dark world of sin? The blood of Je - sus whis - pers
2. Peace, per - fect peace, by thronging du - ties pressed? To do the will of Je - sus,
3. Peace, per - fect peace, with sor - rows surging round? On Je - sus' bo - som naught but

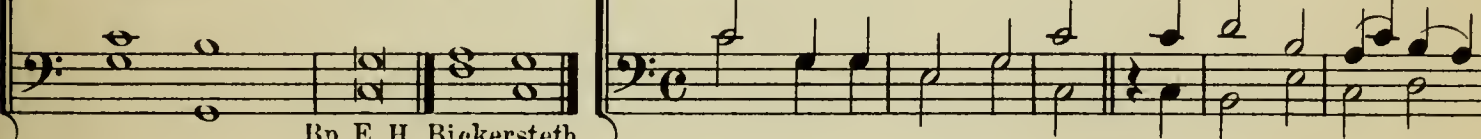


934 S.M. Isaac Smith.

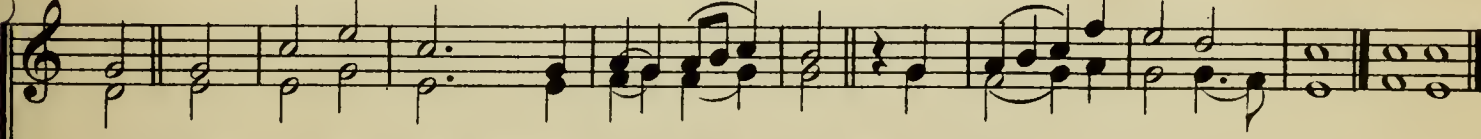


peace with - in.
this is rest.
calm is found. A-men.


Bp. E. H. Bickersteth.



1 Sol - diers of Christ a - rise, And put your ar - mor
2 Strong in the Lord of Hosts, And in His mighty



on; Strong in the strength which God sup - plies; Through His e - ter - nal Son.
power; Who in the strength of Je - sus trusts Is more than conquer - or. A-men.

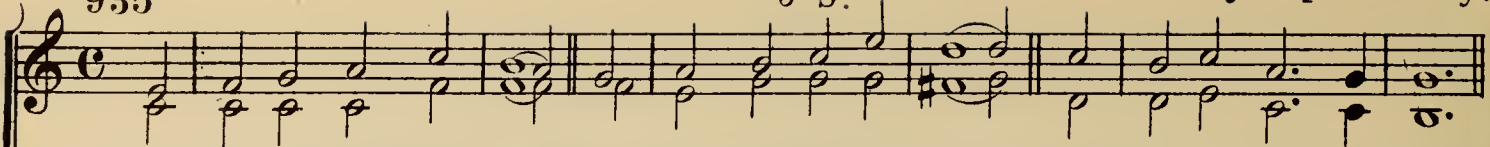


Rev. C. Wesley.

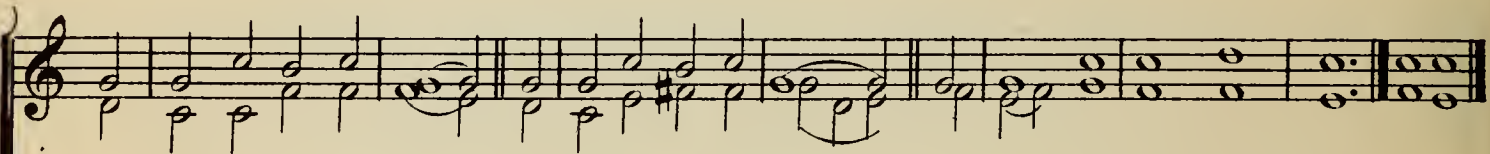
935

6 S.

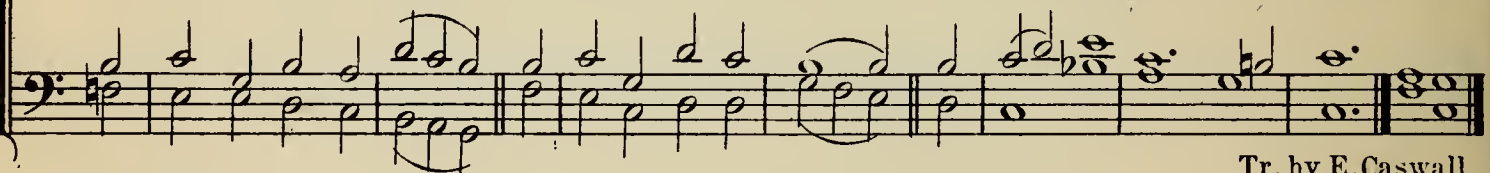
Joseph Barnby.



1. When morning gilds the skies, My heart a-wak-ing cries, May Je-sus Christ be prais'd!
 2. Where'er the sweet church bell Peals o-ver hill and dell, May Je-sus Christ be prais'd!



A-like at work and pray'r To Je-sus I re-pair; May Je-sus Christ be prais'd!
 Oh, hark to what it sings, As joyously it rings, May Je-sus Christ be prais'd! Amen.

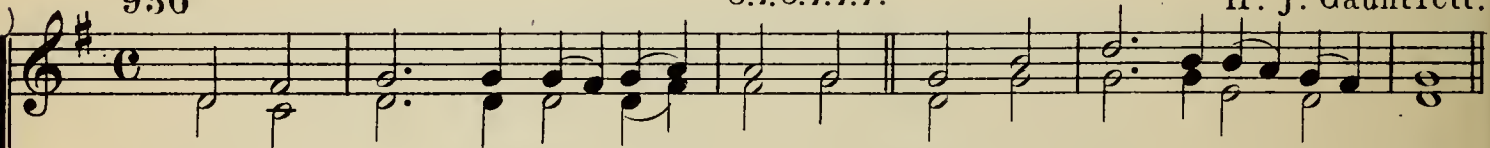


Tr. by E. Caswall.

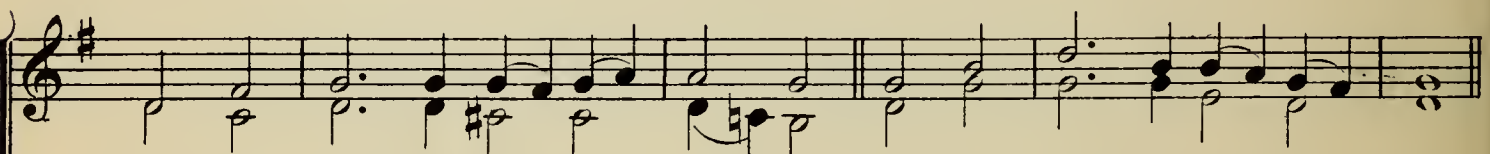
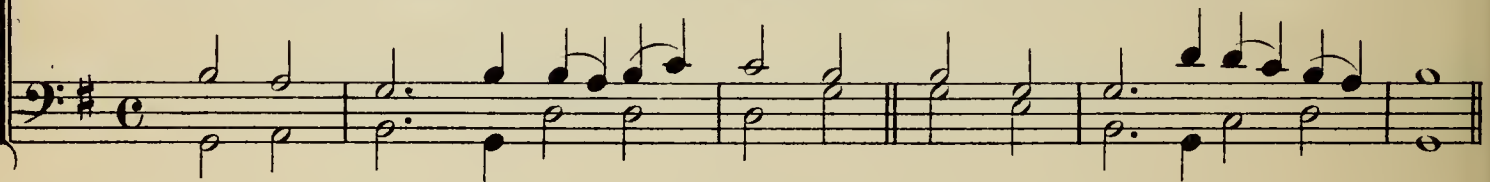
936

8.7.8.7.7.7.

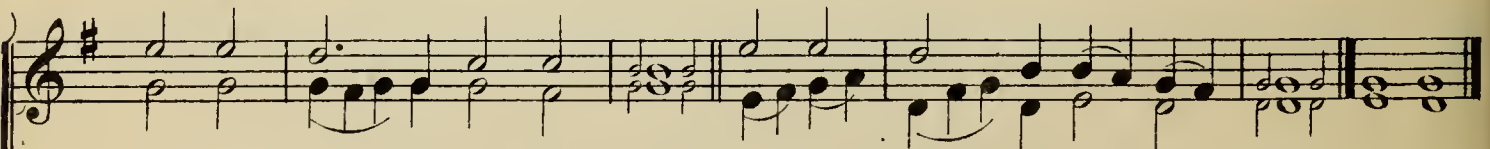
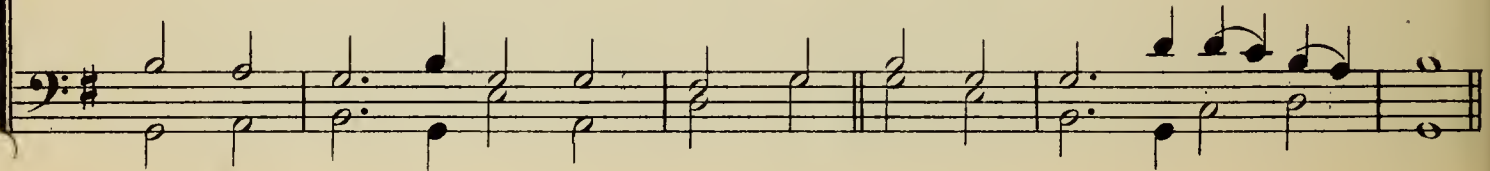
H. J. Gauntlett.



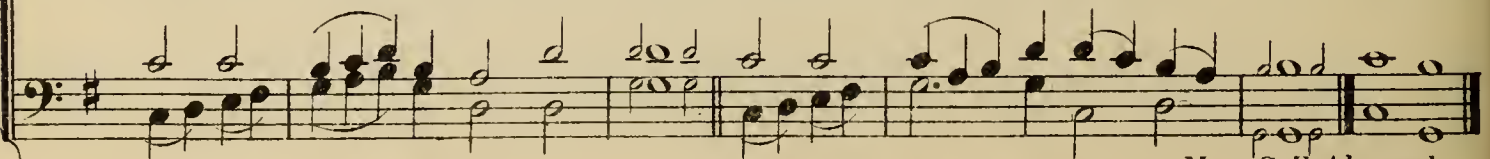
1. Once in roy-al Da-vi-d's cit-y Stood a low-ly cat-tle shed,
 2. He came down to earth from heaven, Who is God and Lord of all,



Where a moth-er laid her ba-by, In a man-ger for His bed;
 And His shel-ter was a sta-ble, And His cra-dle was a stall;



Ma-ry was that moth-er mild, Je-sus Christ her lit-tle child.
 With the poor and mean and lowly, Liv'd on earth our Saviour ho-ly. A-men.



Mrs. C. F. Alexander.

937

L. M.

arr. by Rev. J. B. Dykes.

1. O Love di - vine, that stoop'd to share Our sharpest pang, our bit-terest tear!
 2. Though long the wea - ry way we tread, And sor-row crown each ling'ring year,

On Thee we cast each earth-born care; We smile at pain while thou art near.
 No path we shun, no dark-ness dread, Our hearts still whisp'ring, Thou art near. A-men.

O. W. Holmes.

938

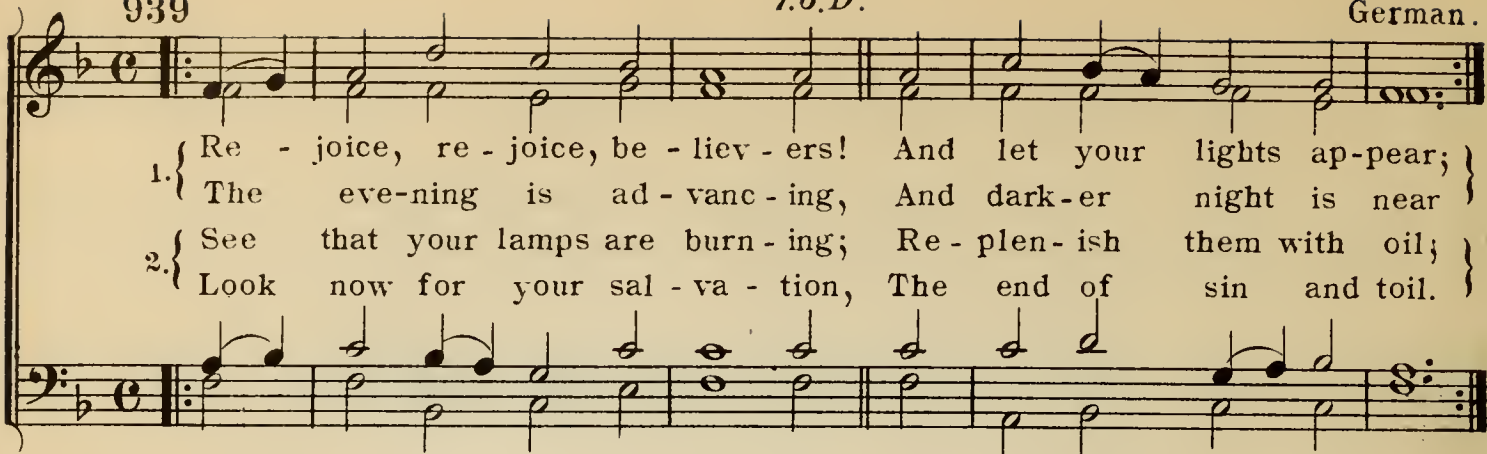
8s. 7s. D.

Haydn.

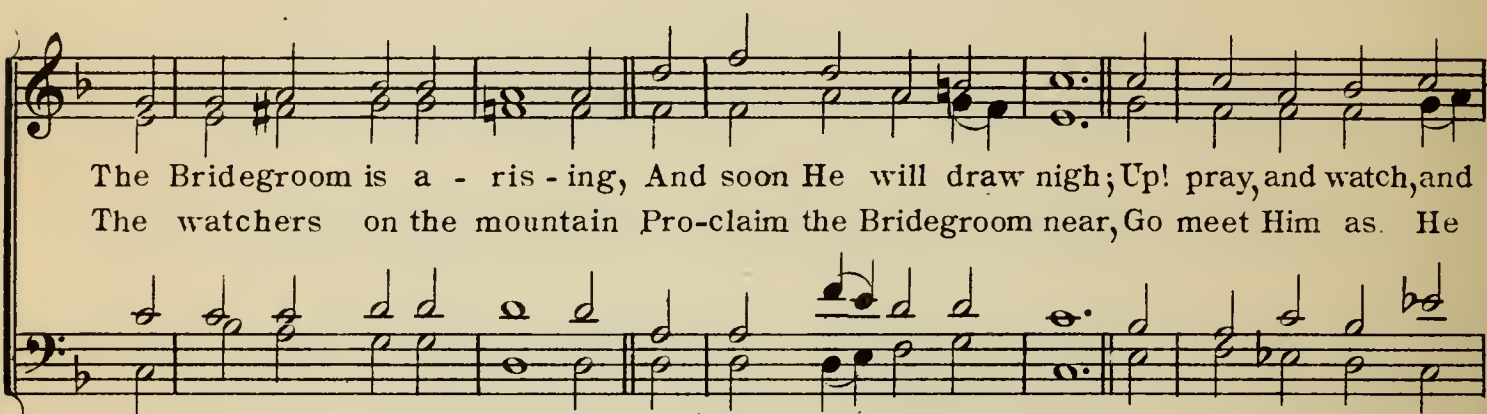
1. { Glo - rious things of thee are spok-en, Zi - on cit-y of our God; }
 { He, Whose word can not be brok - en, Form'd thee for His own a - bode; }
 2. { See, the streams of liv - ing wa - ters, Spring-ing from e - ter - nal love, }
 { Well sup - ply thy sons and daughters, And all fear of want re - move; }

On the Rock of A - ges found-ed, What can shake thy sure re - pose?
 Who can faint while such a riv - er Ev - er flows their thirst t' assuage?

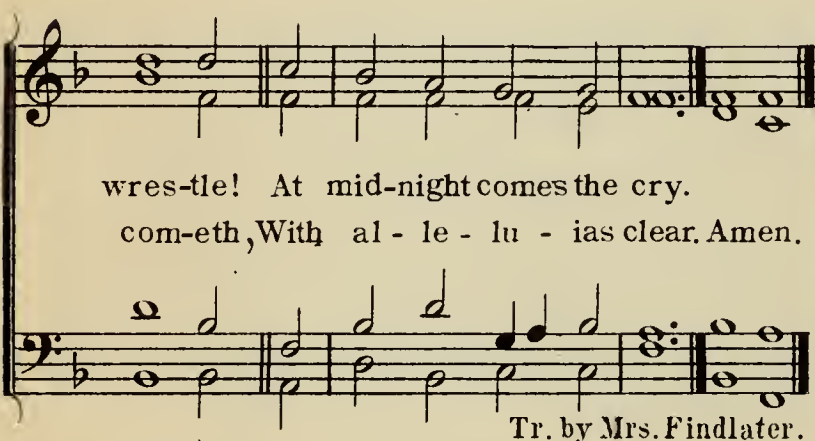
With sal - va - tion's walls sur rounded, Thou mayst smile at all thy foes.
 Grace, which like the Lord, the Giv - er, Nev - er fails from age to age. A-men.



1. { Re - joice, re - joice, be - liev - ers! And let your lights ap-pear; }
 The eve-ning is ad - vanc - ing, And dark-er night is near }
 2. { See that your lamps are burn - ing; Re - plen - ish them with oil; }
 Look now for your sal - va - tion, The end of sin and toil. }

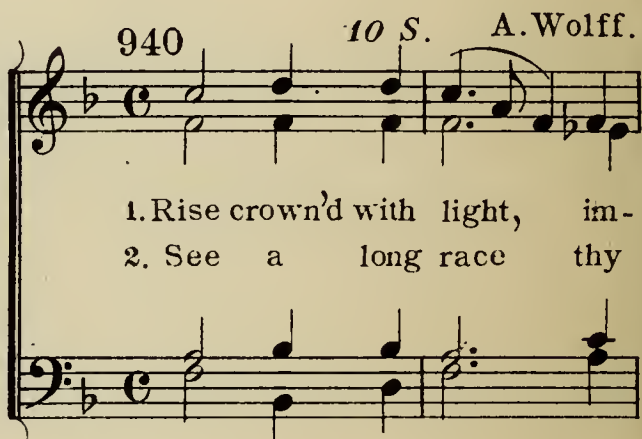


The Bridegroom is a - ris - ing, And soon He will draw nigh; Up! pray, and watch, and
 The watchers on the mountain Pro-claim the Bridegroom near, Go meet Him as He



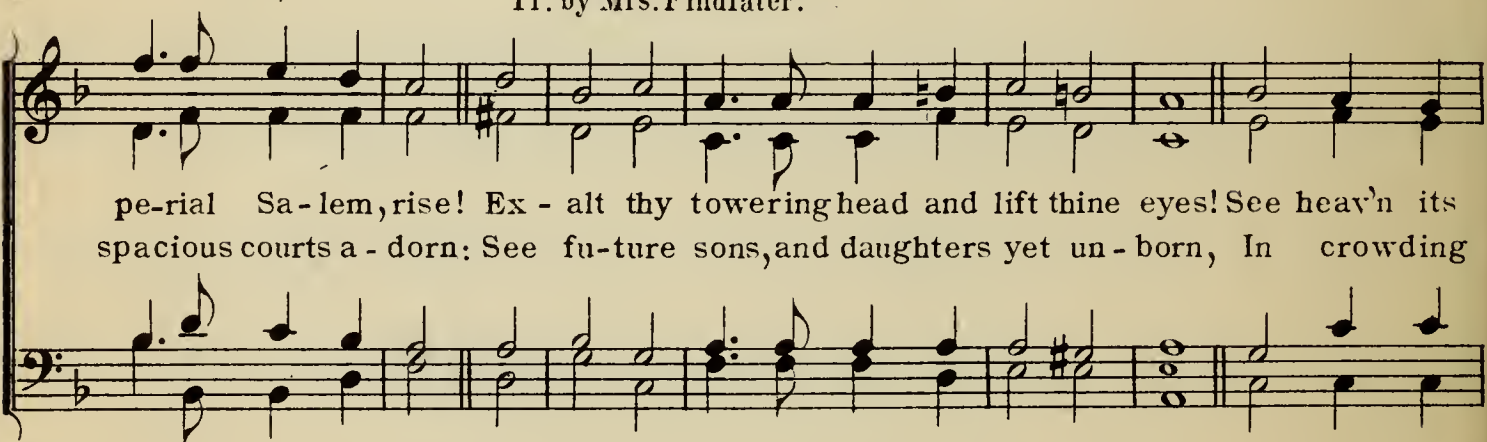
wres-tle! At mid-night comes the cry.
 com-eth, With al - le - lu - ias clear. Amen.

Tr. by Mrs. Findlater.

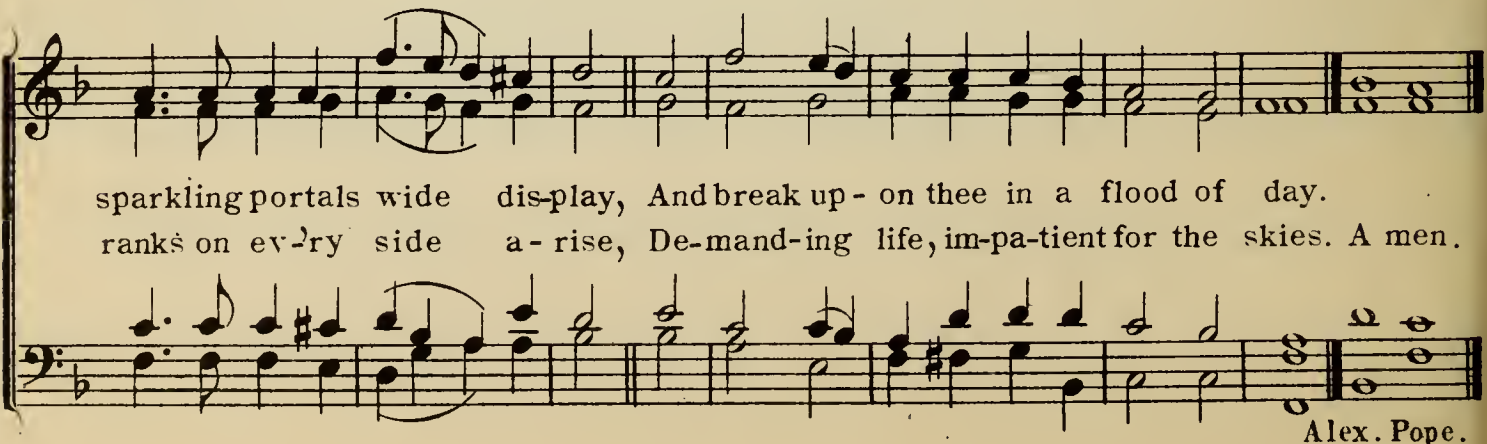


940 10 S. A. Wolff.

1. Rise crown'd with light, im-
 2. See a long race thy



pe-rial Sa-lem, rise! Ex - alt thy towering head and lift thine eyes! See heav'n its
 spacious courts a - dorn: See fu-ture sons, and daughters yet un - born, In crowding

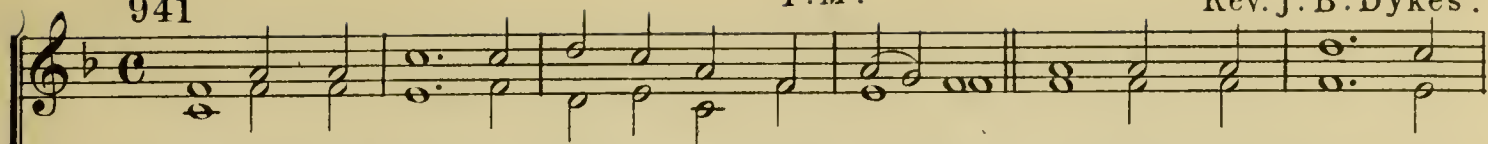


sparkling portals wide display, And break up - on thee in a flood of day.
 ranks on ev-ry side a - rise, De-mand-ing life, im-pa-tient for the skies. A men.

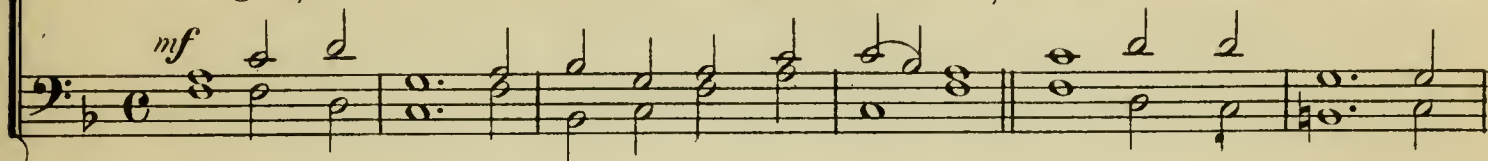
941

P. M.

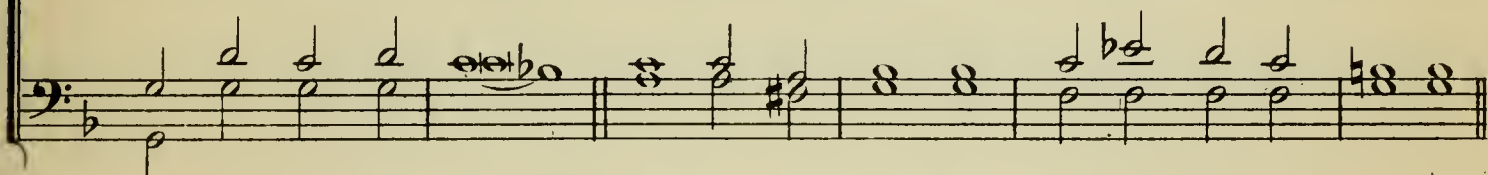
Rev. J. B. Dykes.



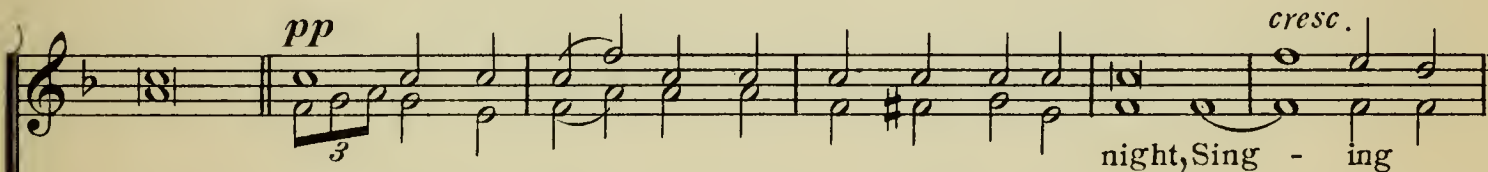
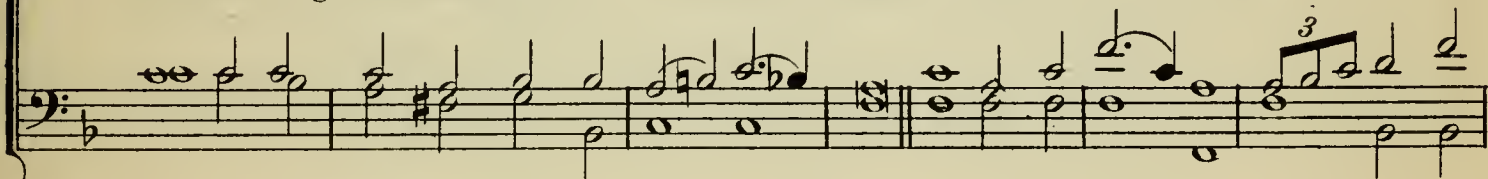
1. Hark! hark, my soul; An-gel-ic songs are swelling O'er earth's green fields, and
 2. An-gels, sing on! your faithful watchers keep-ing; Sing us sweet frag-ments



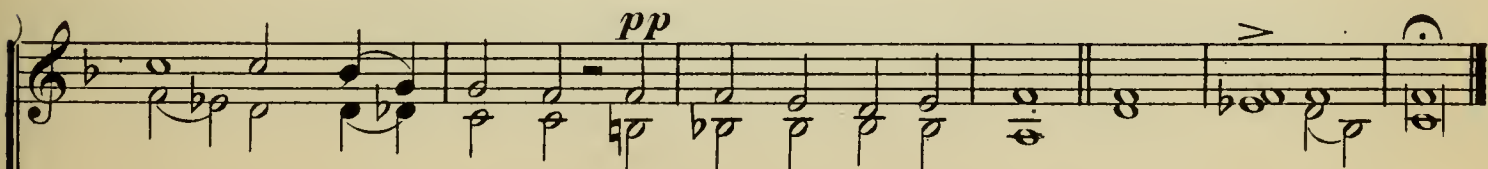
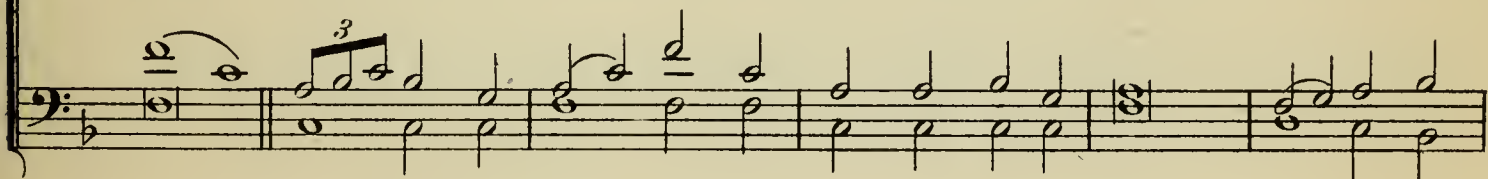
ocean's wave beat shore: How sweet the truth those blessed strains are tell-ing
 of the songs a - bove; Till morning's joy shall end the night of weeping,



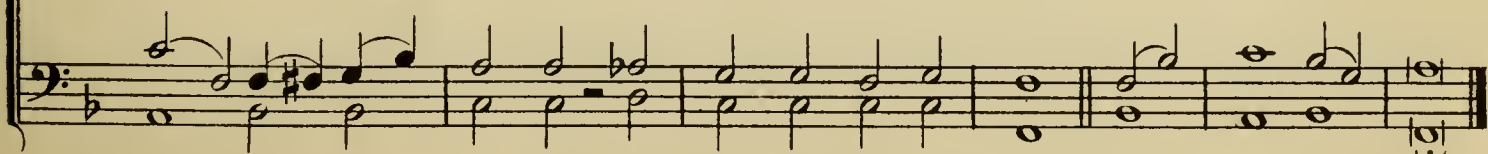
Of that new life when sin shall be no more!
 And life's long shadows break in cloud-less love. Angels of Je - sus, An - gels of



light, Sing - ing to wel - come the pil - grims of the night, Sing - ing to



wel - come the pil - grims, the pil - grims of the night. A men, A men.

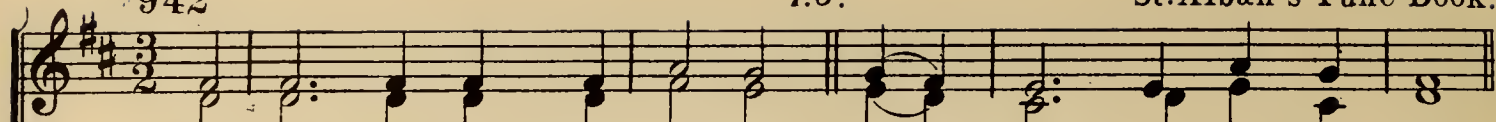


Rev. F. W. Faber.

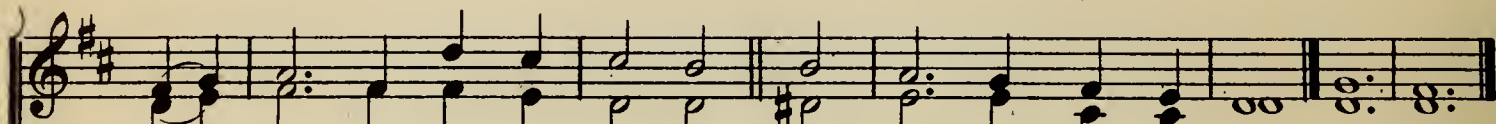
942

7.6.

St. Alban's Tune Book.



1. The voice that breath'd o'er E - den, That ear - liest wed - ding day,
2. Oh, spread Thy pure wing o'er them Let no ill pow'r find place,




The pri - mal mar - riage bless - ing, It hath not pass'd a - way.
When on - ward to Thine al - tar Their hal - low'd path they trace. A - men.

Rev. J. Keble.

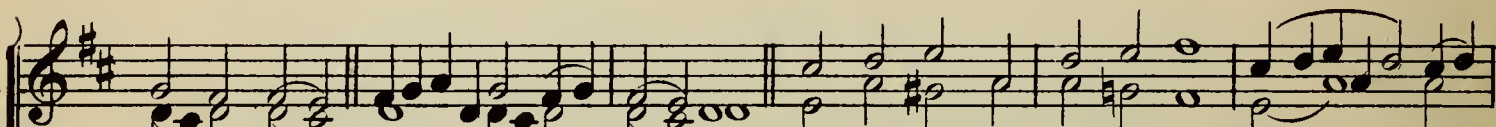
943

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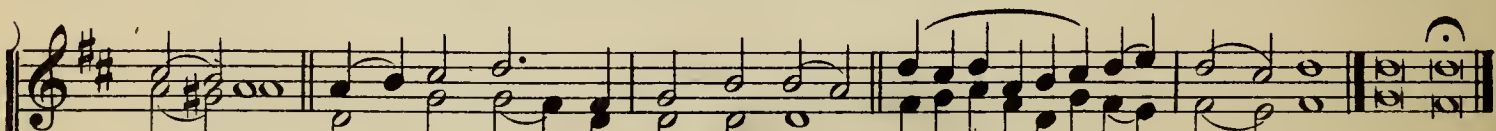
Carey.



1. Je - sus Christ is risen to day, Al - - le - lu - ia! Our tri - umphant
2. But the pains which He en - dured, Al - - le - lu - ia! Our sal - va - tion



ho - ly day, Al - - le - lu - ia! Who did once up - on the cross Al - - le -
have procur'd; Al - - le - lu - ia! Now a - bove the sky He's King, Al - - le -




lu - ia! Suf - fer to re - deem our loss. Al - - le - lu - ia!
lu - ia! Where the an - gels ev - er sing Al - - le - lu - ia! A - men.

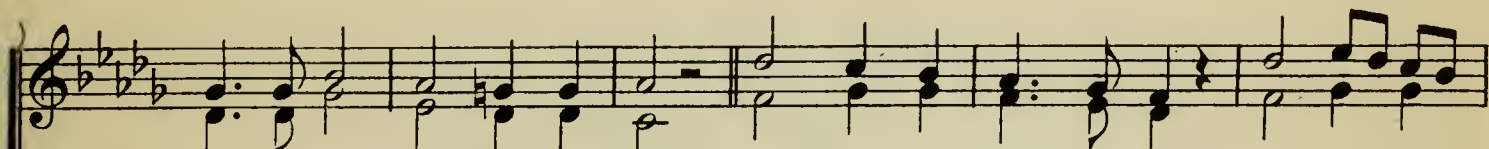
N. Tate and N. Brady.

944

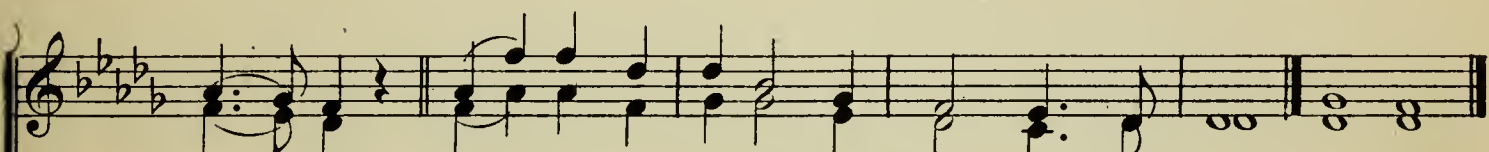
S. Webbe.



1. Come ye dis - con - so - late, where - 'er ye lan - guish; Come to the
2. Joy of the de - so - late, light of the stray - ing, Hope of the



mer - cy - seat, fer - vent - ly kneel! Here bring your wounded hearts here tell your
pen - i - tent, fadeless and pure, Here speaks the Com - for - ter ten - der - ly



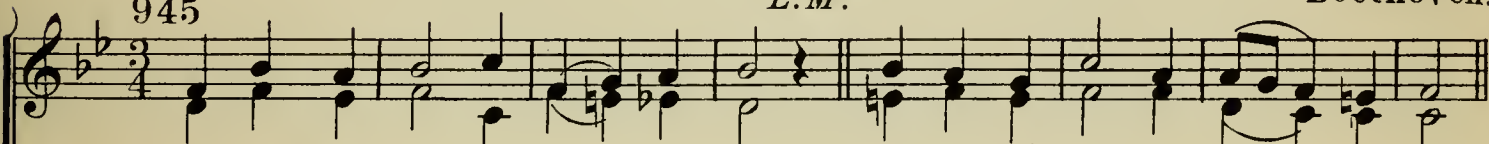
an - guish; Earth has no sor - row that heaven can not heal.
say - ing, "Earth has no sor - row that heaven can not cure." A - men.

Thos. Moore.


945

L. M.

Beethoven.



1. My God, per - mit me not to be A stranger to my - self and Thee:
2. Why should my pas - sions mix with earth, And thus de - base my heaven - ly birth?



A - midst a thous - and tho'ts I rove, For - get - ful of my highest love
Why should I cleave to things be - low, And all my pur - est joys forego? A men.

I. Watts.

946

8.7.

Mendelssohn.

1. Sav-iour, source of ev - ery bless-ing, Tune my heart to grate-ful lays:
2. Teach me some me - lo - dious measure, Sung by rap-tured saints a - bove;

Streams of mer-cy, nev-er ceas ing, Call for ceaseless songs of praise.
Fill my soul with sa - cred pleasure, While I sing re - deem-ing love. A-men.

P. Robinson.

947

P.M.

Rev. J.B. Dykes.

1. Ten thous-and times ten thousand In spark-ling raiment bright, The ar-mies of the
2. What rush of al - le - lu - ias Fills all the earth and sky! What ring-ing of a

ran-somed saints Throng up the steep-s of light: 'Tis finished! all is finished, Their
thous-and harps Be - speaks the tri - umph nigh! O day, for which cre - a - tion And

fight with death and sin: Fling o - pen wide the gold-en gates, And let the victors in:
all its tribes were made! O joy, for all its form-er woes A thousand-fold repaid! Amen

Dean Alford.

948

C. 5.

Joseph Barnby.

1. Now the day is o - ver, Night is draw - ing nigh; Shadows of the eve - ning
 2. Je - sus, give the wea - ry Calm and sweet re - pose; With Thy tenderest blessing

Steal a - cross the sky.

My our eye lids close. A - men.

Rev. S. B. Gould.

949

S. M. R. Schumann.

1. My soul, be on thy guard! Ten

2. Oh, watch, and fight, and pray! The

housand foes a - rise; The hosts of sin are pressing hard To draw thee from the skies.

battle ne'er give o'er; Re - new it boldly ev 'ry day, And help di - vine im - plore. Amen

G. Heath.

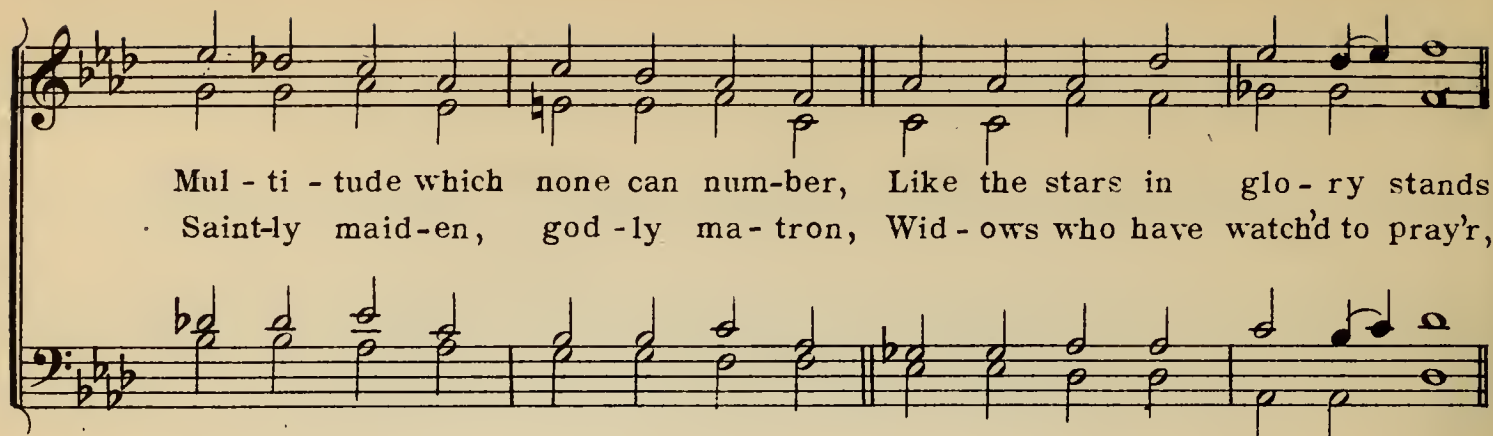
950

8. 7. D.

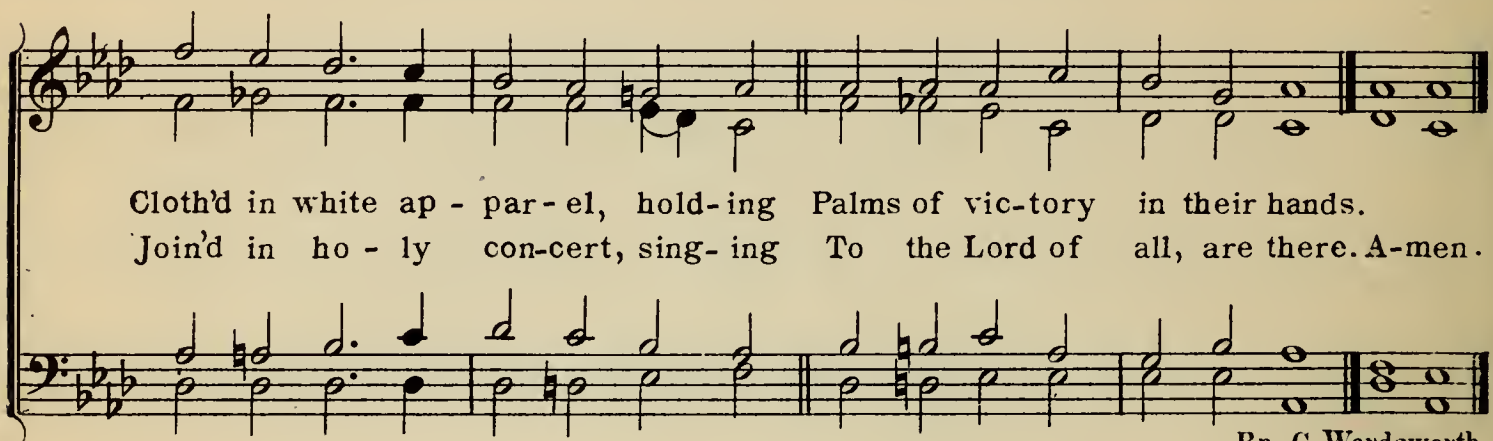
Rev. J. B. Dykes.

1. Hark! the sound of ho - ly voic - es, Chant - ing at the crys - tal sea,
 2. Pa - tri - arch, and ho - ly proph - et, Who pre - par'd the way for Christ,

Al - le - lu - ia, al - le - lu - ia, Al - le - lu - ia, Lord, to Thee:
 King, a - pos - tle, saint, con - fes - sor; Mar - tyr and e - van - gel - ist;



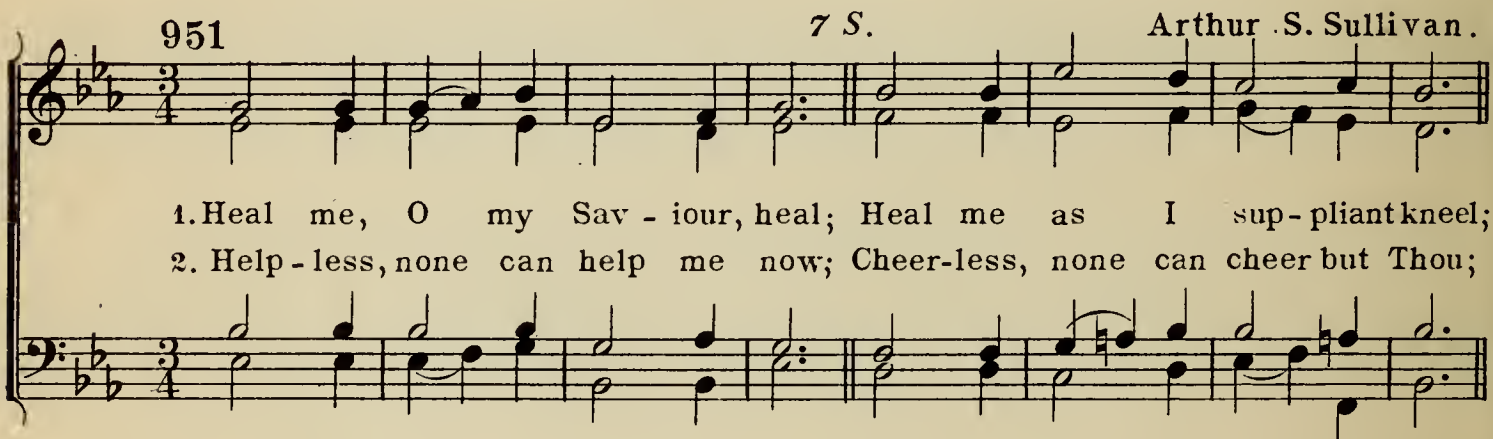
Mul - ti - tude which none can num-ber, Like the stars in glo - ry stands,
Saint-ly maid-en, god-ly ma-tron, Wid - ows who have watch'd to pray'r,



Cloth'd in white ap - par-el, hold-ing Palms of vic-tory in their hands.
Join'd in ho - ly con-cert, sing-ing To the Lord of all, are there. A-men.

Bp. C. Wordsworth.

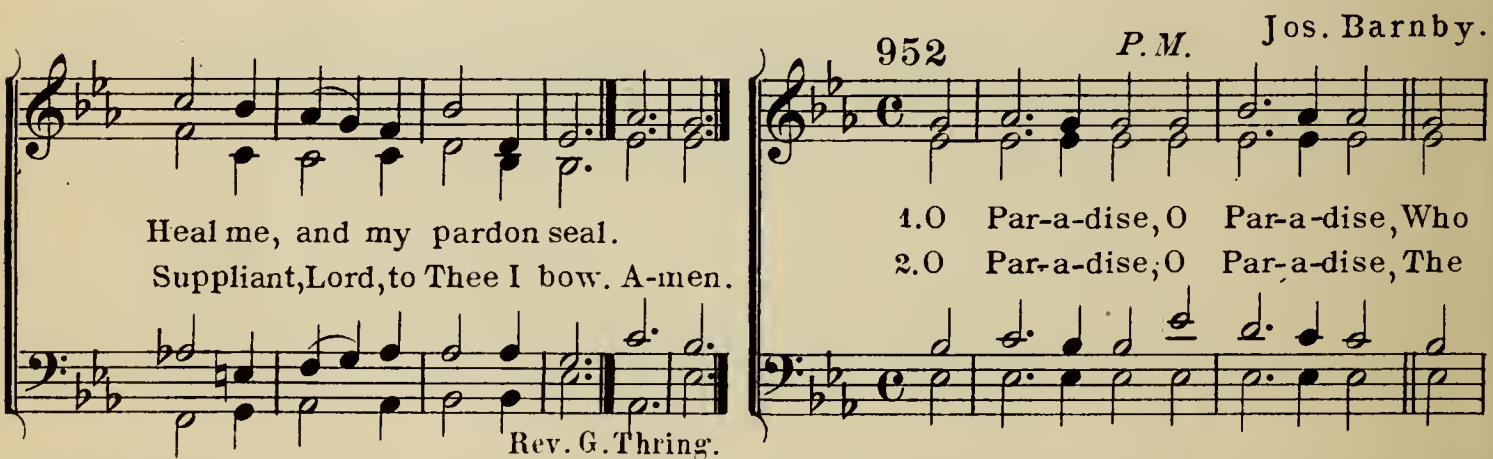
951 7 S. Arthur S. Sullivan.



1. Heal me, O my Sav - iour, heal; Heal me as I sup-pliant kneel;
2. Help-less, none can help me now; Cheer-less, none can cheer but Thou;

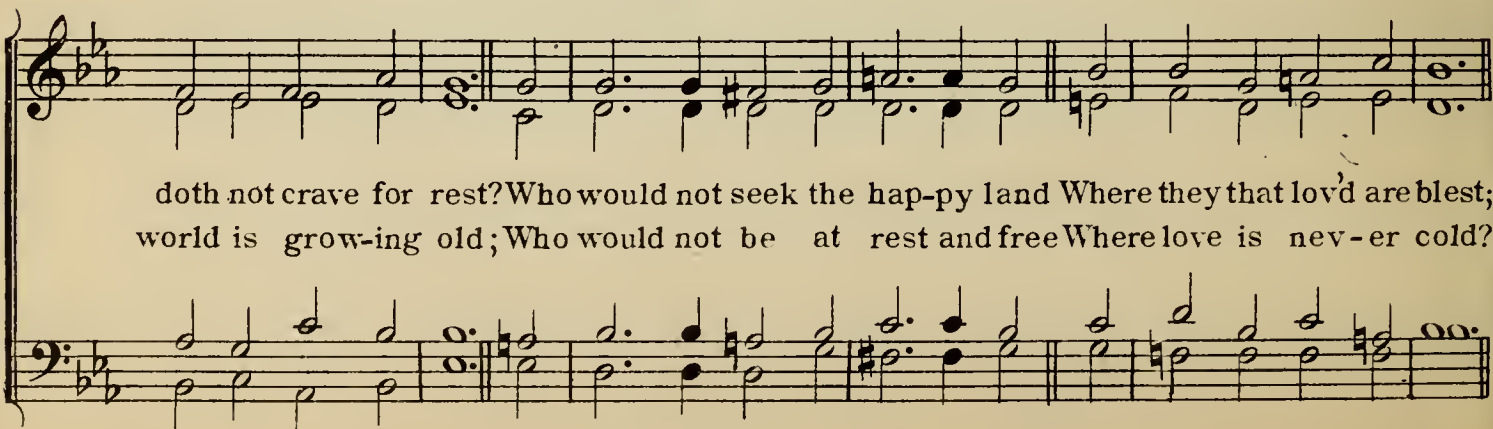
Heal me, and my pardon seal.
Suppliant, Lord, to Thee I bow. A-men.

952 P. M. Jos. Barnby.



1. O Par-a-dise, O Par-a-dise, Who
2. O Par-a-dise; O Par-a-dise, The

Rev. G. Thring.



doth not crave for rest? Who would not seek the hap-py land Where they that lov'd are blest;
world is grow-ing old; Who would not be at rest and free Where love is nev-er cold?

Where loy - al hearts, and true,

Where loy - - al hearts,

and true, Stand ev - er in the light,

Where loy - al hearts,

Where loy - - al hearts,

All rapture, thro' and thro', In God's most ho - ly sight? A - men.

Rev. F. W. Faber.

953

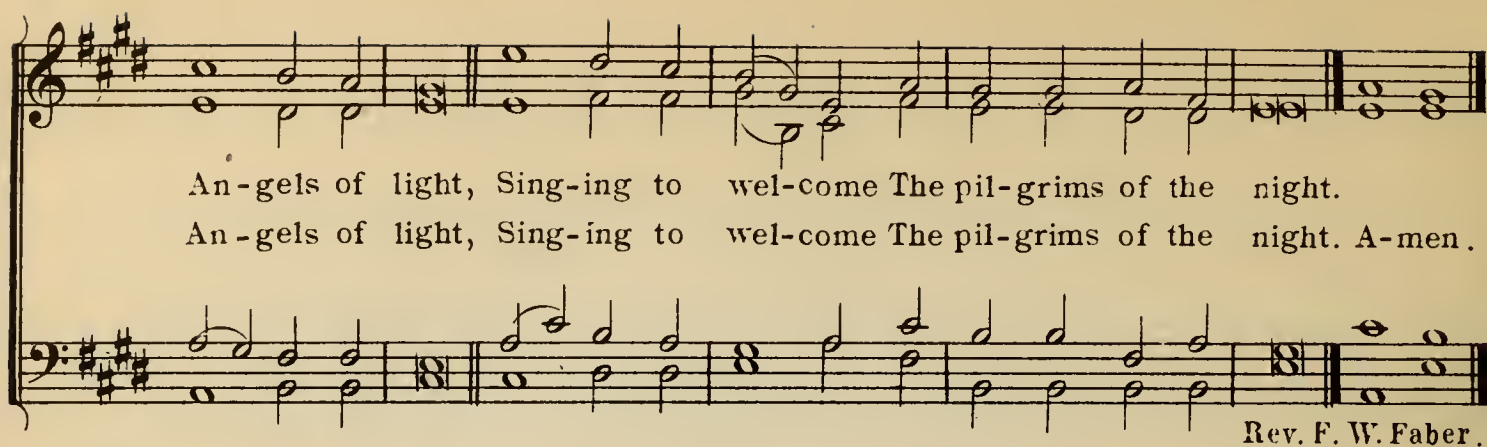
P.M.

Henry Smart.

1. Hark! hark, my soul! An - gel - ic songs are swell - ing O'er earth's green fields and
2. On - ward we go, for still we hear them sing - ing, "Come, wea - ry souls for

o - cean's wave beat shore; How sweet the truth those blessed strains are tell - ing
Je - sus bids you come;" And through the dark, its ech - oes sweet - ly ring - ing,

Of that new life when sin shall be no more! An - gels of Je - sus,
The mu - sic of the Gos - pel leads us home. An - gels of Je - sus,



An-gels of light, Sing-ing to wel-come The pil-grims of the night.
An-gels of light, Sing-ing to wel-come The pil-grims of the night. A-men.

Rev. F. W. Faber.

954

Tyrolese.



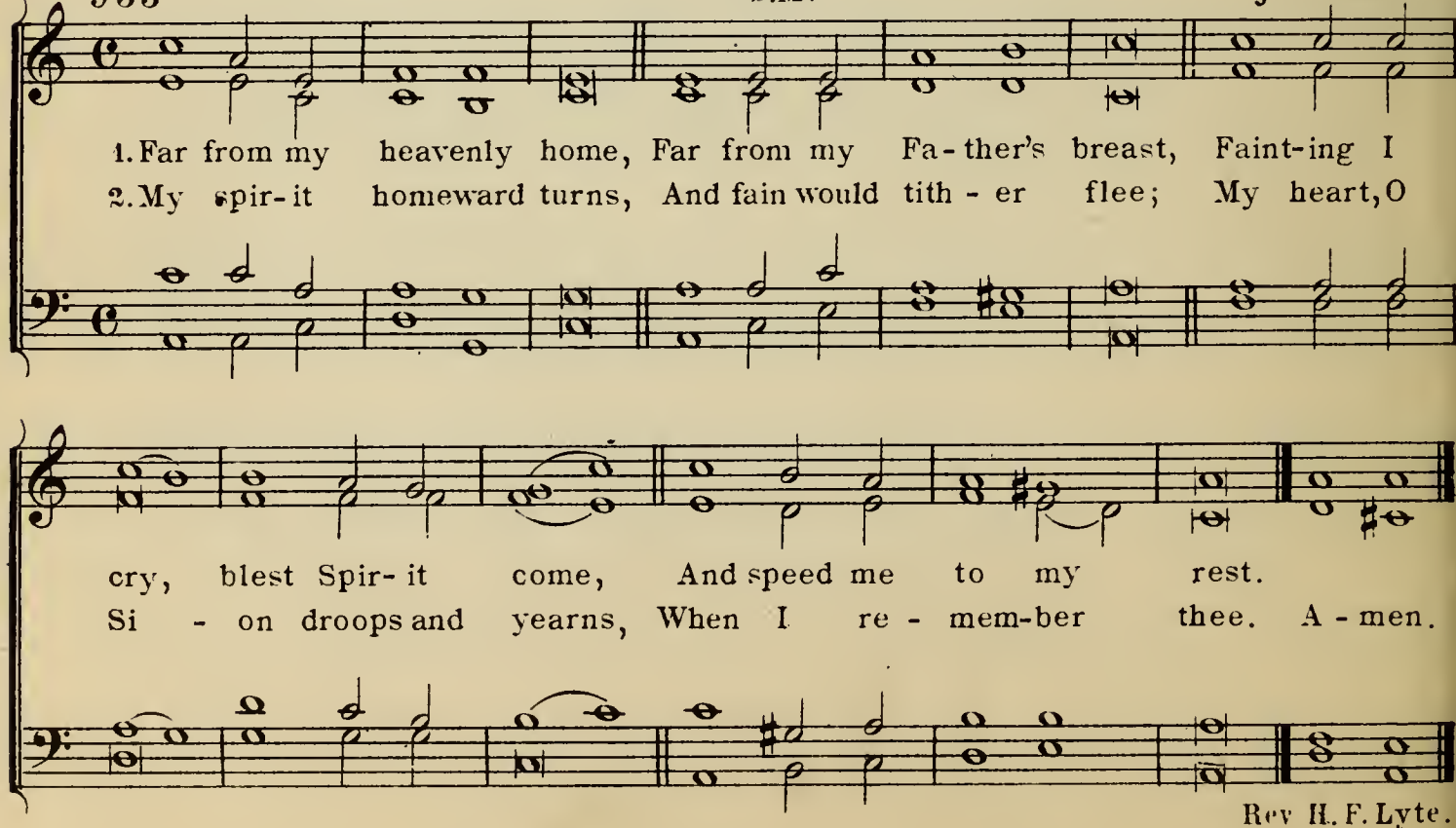
1. Ho-ly night! peaceful night! All is dark, save the light, Yon-der where they sweet vi-gil keep
2. Ho-ly night! peaceful night! On-ly for shepherds' sight, Came blest vi-sions of an-gel throngs

O'er the Babe who in si-lent sleep, Rests in heavenly peace, Rests in heavenly peace.
With their loud Hal-le-lu-jah songs, Say-ing Je-sus is come, Say-ing Je-sus is come.

Minor.
S.M.

955

J. B. Wilkes.



1. Far from my heavenly home, Far from my Fa-ther's breast, Faint-ing I
2. My spir-it homeward turns, And fain would tith-er flee; My heart, O

cry, blest Spir-it come, And speed me to my rest.
Si-on droops and yearns, When I re-mem-ber thee. A-men.

Rev H. F. Lyte.

956

7. 6. D.

J. Leo Hassler.

1. { O Sa - cred Head sur - round - ed By crown of pierc-ing thorn!
O bleed-ing Head, so wound - ed, Re-vild and put to scorn! } Death's

2. { I see Thy strength and vig - or All fad - ing in the strife,
And death with cru - el rig - or, Be-reav-ing Thee of life; } O

pal-lid hue comes o'er Thee, The glow of life de cays, Yet an-gel-hosts a - dore Thee,
ag-o - ny and dy - ing! O love to sin-ners free! Je - su, all grace sup-ply - ing,

And tremble as they gaze.
Oh, turn Thy face on me. A - men.

Tr. by Baker.

1. Rest - ing from His work to day,
2. Late at ev - en there was seen

In the tomb the Sav-iour lay; Still He slept, from head to feet Shrouded in the
Watching long the Mag-da-lene; Ear-ly, ere the break of day, Sor-row-ful she

winding sheet, Ly-ing in the rock a-lone, Hid - den by the seal-ed stone.
took her way To the ho - ly garden glade, Where her buried Lord was laid. A - men.

Rev. F. Whytehead.

958

7 S

W. H. Monk.

1. Thine for - ev - er! God of love, Hear us from Thy Throne a - bove;
2. Thine for - ev - er! Lord of life, Shield us through our earth - ly strife;

Thine for ev - er may we be Here and in e - ter - ni - ty.
Thou the Life, the Truth, the Way, Guide us to the realms of day. A-men.

Mrs. M. F. Maude.

959

L. M.

Rev. J. B. Dykes.

1. Oh come and mourn with me a - while, And tar-ry here the cross be - side;
2. Seven times He spake, seven words of love; And all three hours His si - lence cried

Oh come, to-gether let us mourn; Je-sus, our Lord, is cru-ci - fied.
For mer-cy on the souls of men; Je-sus, our Lord, is cru-ci - fied. A-men..

Rev. F. W. Faber.

960

7 S

W. H. Monk.

1. See the des-tin'd day a - rise! See a will - ing Sac - ri - fice,
2. Je - sus who but Thou had borne, Lift - ed on that tree of scorn,



Je - sus, to re - deem our loss, Hangs up - on the shameful Cross!

Ev-'ry pang and bit - ter throe, Fin - ish - ing Thy life of woe? A - men.

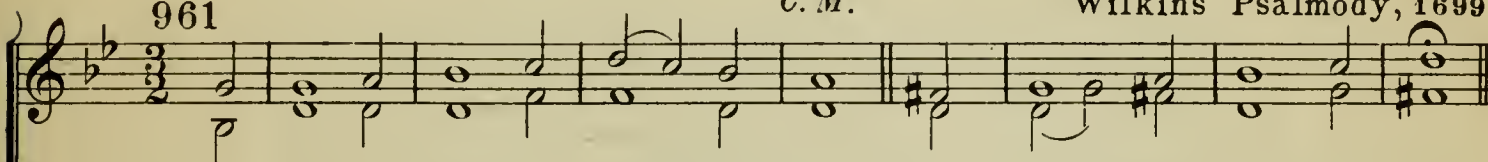


Bp. Maut.

961

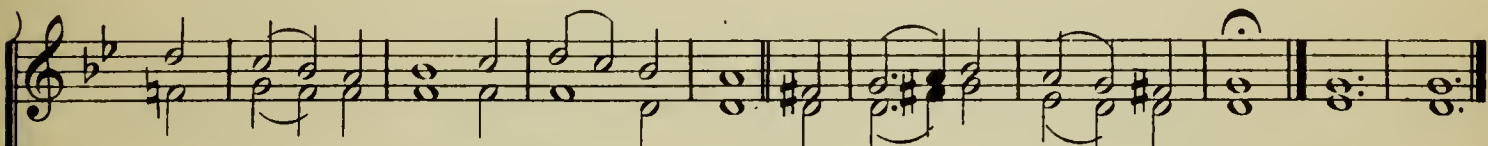
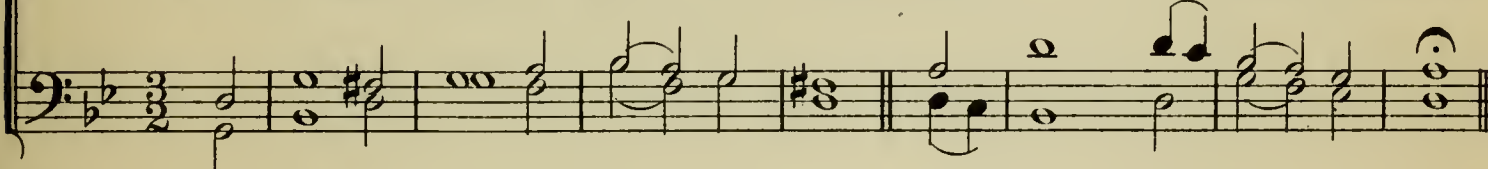
C. M.

Wilkins' Psalmody, 1699.

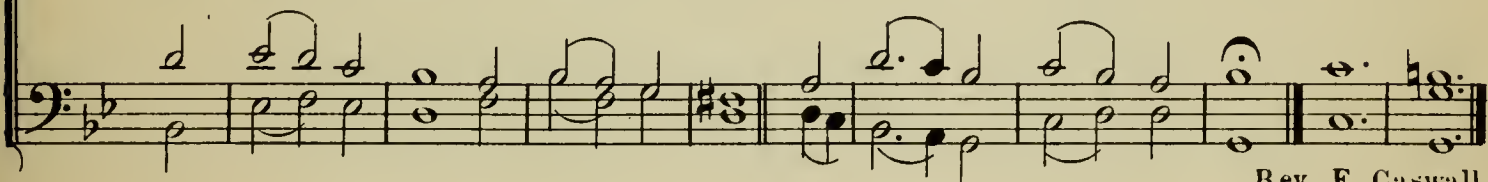


1. O Je - su Christ, if aught there be That, more than all be - side,

2. It is that deep in - grat - i - tude Which I to Thee have shown,



In ev - er pain - ful mem - o - ry Must in my heart a - bide,
Who didst for me in tears and blood Up - on the cross a - tone. A - men.

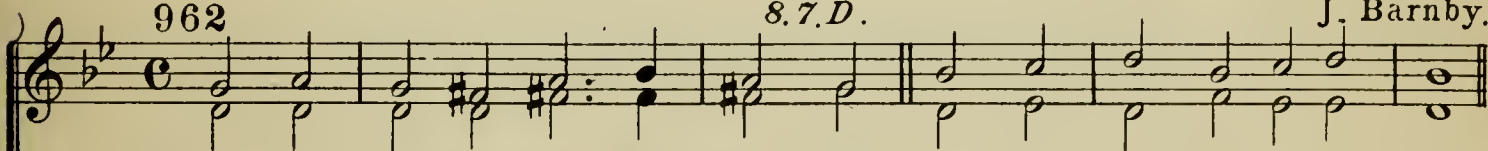


Rev. E. Caswall.

962

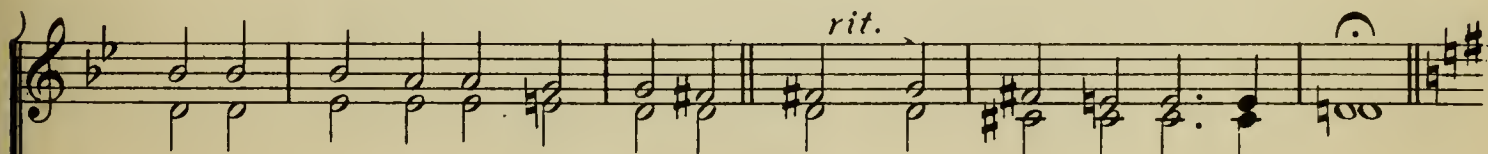
8. 7. D.

J. Barnby.

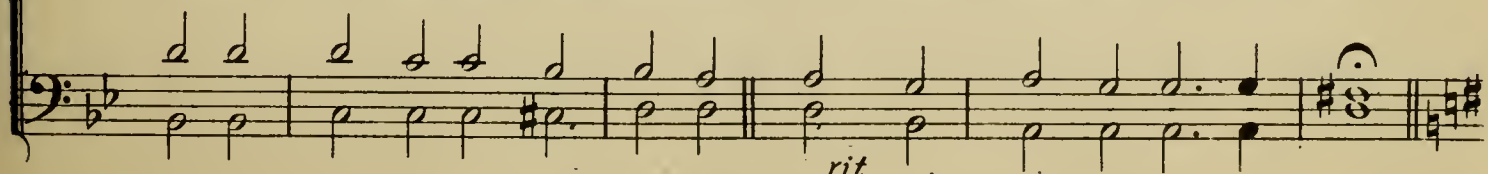


1. Saw you nev - er in the twi - light, When the sun had left the skies,

2. Heard you nev - er of the sto - ry How they cross'd the des - ert wild,



Up in heav'n the clear stars shin - ing Through the gloom like sil - ver eyes?
Journey'd on by plain and mountain, Till they found the ho - ly Child?



So of old the wise men, watch ing, Saw a lit - tle stran - ger star,
How they op - en'd all their treas - ure, Kneel - ing to that in - fant King;

cresc. *f*

And they knew the King was giv - en, And they fol - low'd it from far.
Gave the gold and fra - grant in - cense, Gave the myrrhin of - fer - ing? A men.

cresc. *f*

Mrs. C. F. Alexander

Rev. J. B. Dykes.

963 8.8.8.3.

1. Fierce rag'd the tempest o'er the deep, Watch did thine anx - ious servants keep.
2. "Save, Lord we per - ish," was their cry, "O save us in our ag - o - ny!"

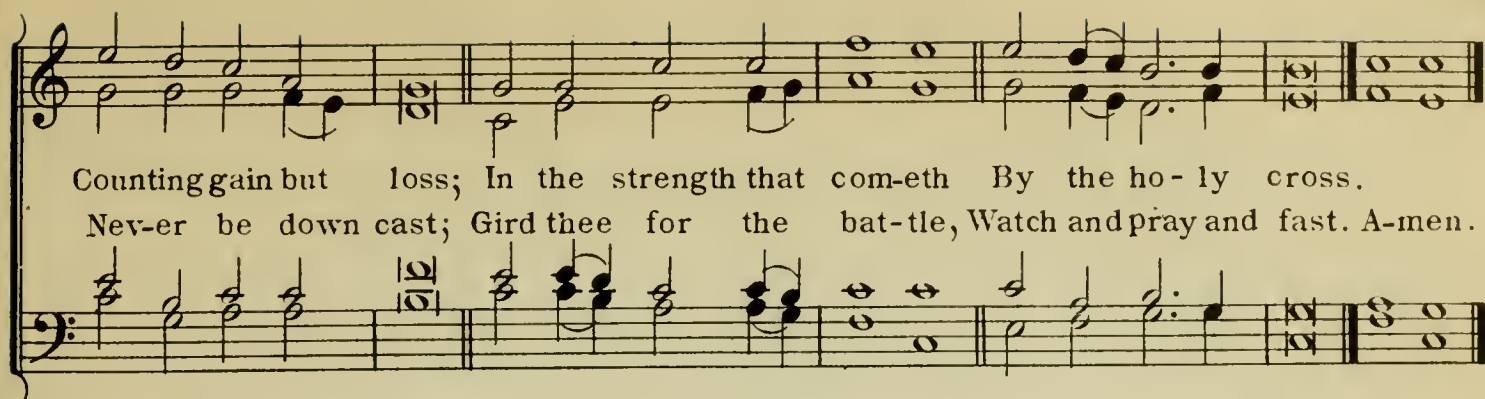
But thou wast wrapp'd in guile - less sleep, Calm and still.
Thy word a - bove the storm rose high, "Peace, be still." A - men.

Rev. G. Thring.

964 6.5.D.

1. Christian! dost thou see them On the ho - ly ground, How the pow'rs of
2. Christian! dost thou feel them How they work with - in, Striving, tempting,

dark - ness Rage thy steps a round? Christian! up and smite them,
lur - ing, Goad - ing in - to sin? Christian! nev - er trem - ble;

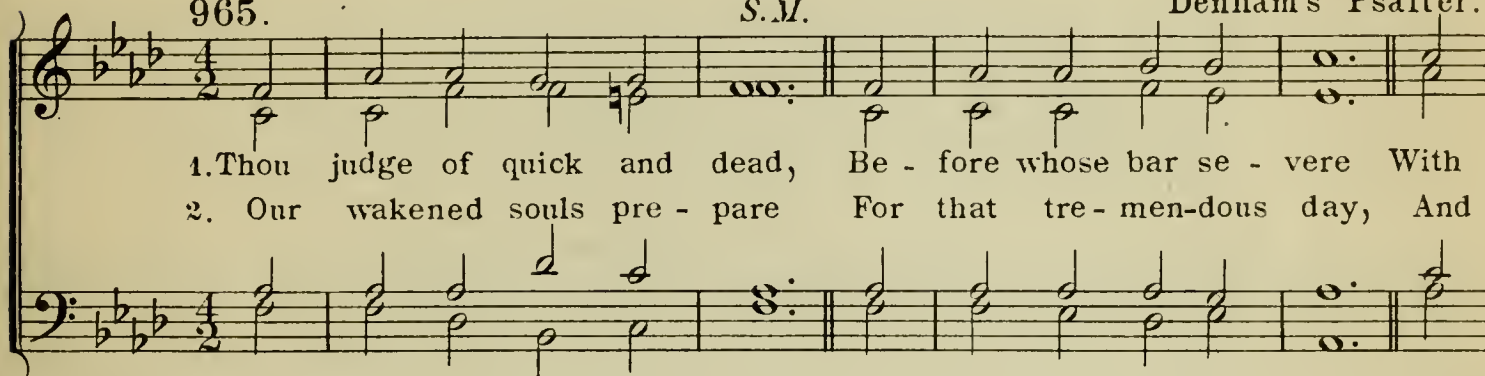


Counting gain but loss; In the strength that com-eth By the ho-ly cross.
Nev-er be down cast; Gird thee for the bat-tle, Watch and pray and fast. A-men.

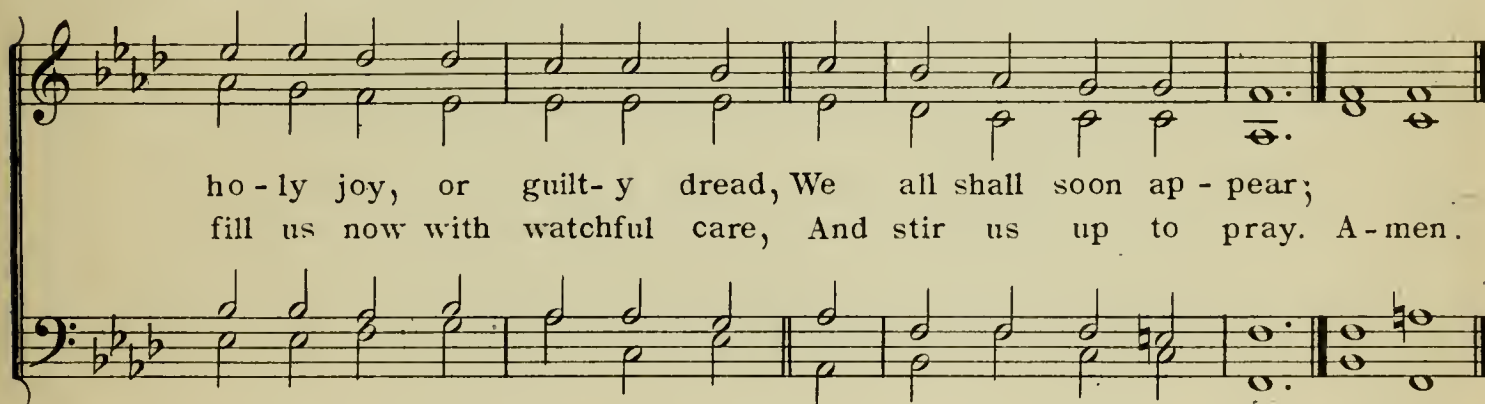
965.

S.M.

Denham's Psalter.



1. Thou judge of quick and dead, Be - fore whose bar se - vere With
2. Our wakened souls pre - pare For that tre - men - dous day, And

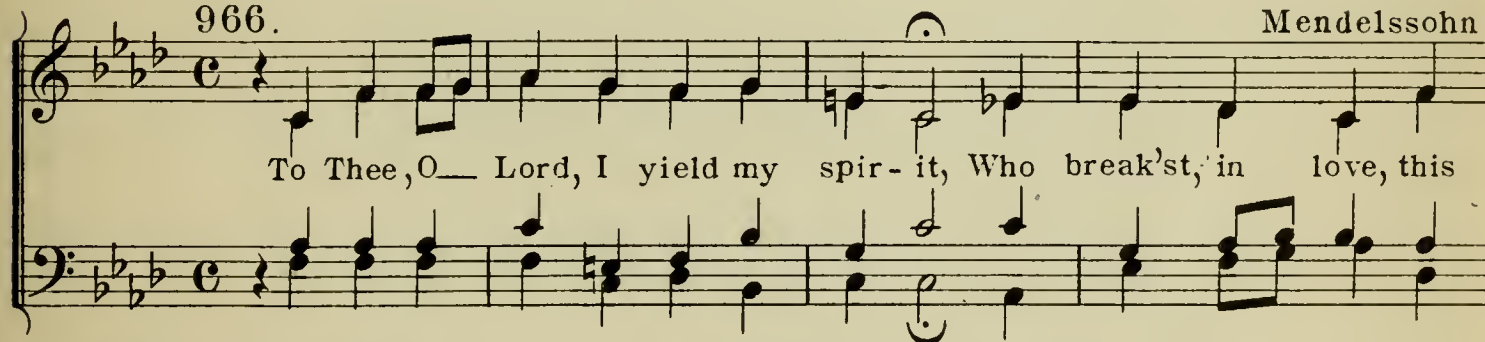


ho - ly joy, or guilt - y dread, We all shall soon ap - pear;
fill us now with watchful care, And stir us up to pray. A - men.

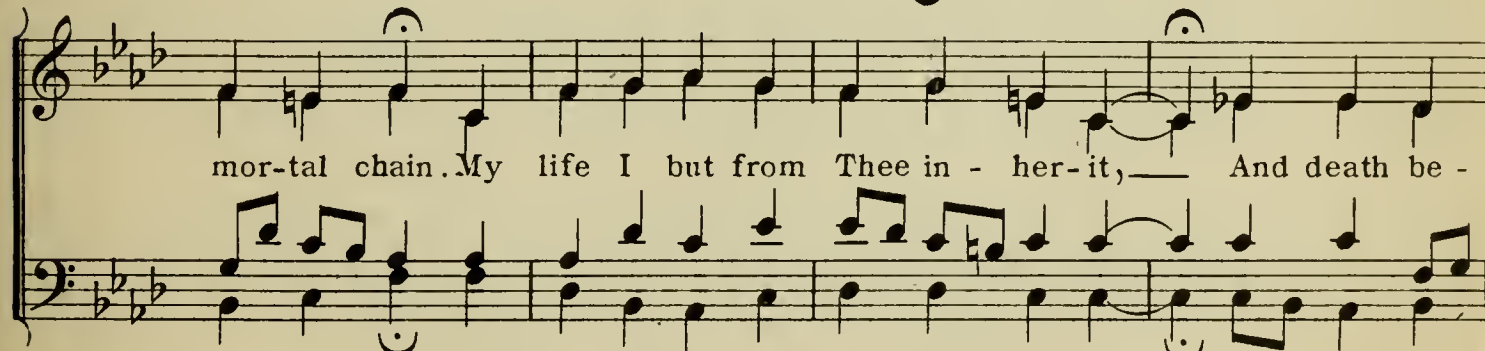
Rev. C. Wesley.

Mendelssohn.

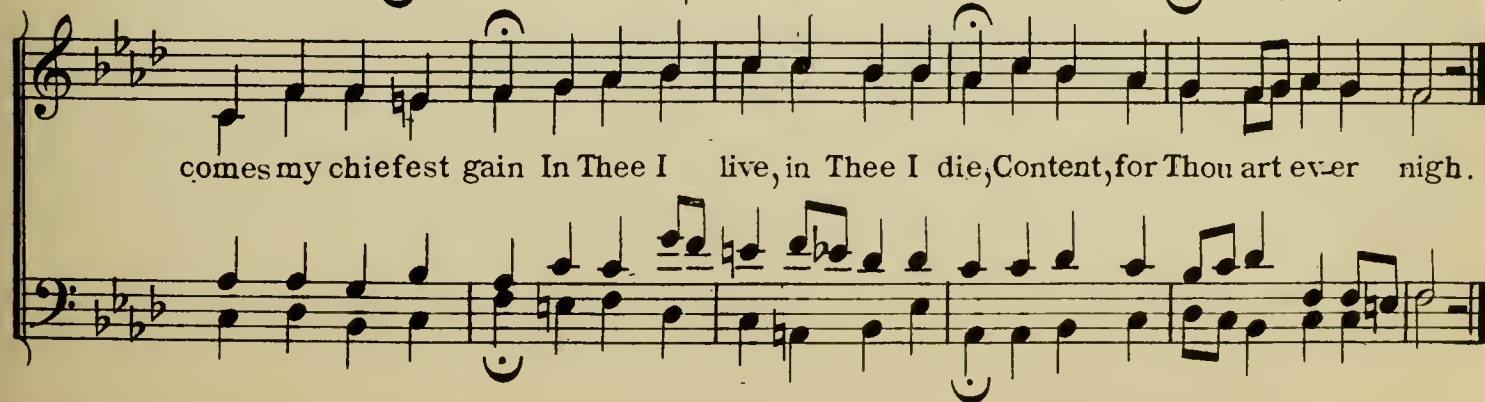
966.



To Thee, O — Lord, I yield my spir - it, Who break'st, in love, this



mor - tal chain. My life I but from Thee in - her - it, — And death be -



comes my chiefest gain In Thee I live, in Thee I die, Content, for Thou art ever nigh.

Secular.

967 Sleep, Sweetest Baby.

Moderato.

Silcher.

Soprano

Alto.

Tenor.
8va lower.

Bass.

1. Sleep, sweetest ba-by, those sparkling eyes close, Yield thy-self

2. Now lit-tle dar-ling, is just the right time, Sleep when thou'rt

1. up to re-fresh-ing re-pose. All is now qui-et and si-lent as death,

2. a-ble, whilst health is in prime; Ah, when once sor-row has knock'd at the door,

1. Sleep, whilst thy moth-er keeps watch o'er thy breath. Angels from heaven as

2. Slum-ber like this will en-fold thee no more. Angels from heaven as

1. lovely as thou, Ov-er thy crad-le do smil-ing-ly bow.

2. lovely as thou, Ov-er thy crad-le do smil-ing-ly bow.

Allegretto

German.

1. If I look here, thou look - est there, 'Tis more than my poor

2. Thou go'st a - way if I come near, It fills my trembling

1. heart can bear, If I look there, thou look - est here, 'Twill turn my brain I

2. heart with fear, And if I fol - low thou dost scold, All laugh as they be -

ritard.

Fine. a tempo.

1. fear; Look at me! But_ once I pray, but_

2. hold; Stay by me! But_ once I pray, but_

Da Capo.

1. once I pray! Pit - y me! And_ do not turn a - way.

2. once I pray! Com - fort me! And_ do not go a - way.

Da Capo.

969

Guelders White.

Moderato.

German.

p

1. Guel-ders white ros-es red List for my maid-ens tread, How my heart

p

2. And when I dare to gaze In-to her per-fect face, Ah! then me -

p

1. leaps to hear, That she is near. La la la, la la la,

p

2. thinks I'm giv'n A glimpse of heav'n. La la la la, la la la la,

f

1. la la la, la la la la la la la la, la la la, la la la la.

f

2. la la la la, la la la la la, la la la la la, la la la la.

970

Moderato.

How Could I Bear.

Thuringian Volkslied.

Soprano.
Alto.Tenor.
8va lower
Bass.

mf dolce

1. How could I bear Ev - er to part from thee? Thee do I

2. Were I a bird, Soon would I be with thee, Brav-ing the

mf dolce

p

love, how well Thou canst not tell. I am of rest be - reav'd Thou hast my
stormy sky, Swift would I fly. But should the fowl - er's ball Reach me and

soul en - slav'd, No - where I care to be But, love - with Thee.
I must fall, Un - der thy lov - ing eye Fain would I die.

pp p f
poco rit. p dim.

971

Longing.

Andante.

German Folksong.

1. Home-ward might I but re - turn now, That dear home could I but
2. Whence does rise this anx - ious long - ing, For my house - hold hearth so

see; Here the sun - beams may be gold - en, But they're bright - er there for
dear; That with sor - row sweet and ten - der, My poor heart is break - ing

me. In my home hath love his dwell - ing, In my home is joy and rest; Ah, how
here. In my home hath love his dwell - ing, In my home is joy and rest; In my

p cresc. p

dim.e rit.

sad - ly, ah, how sad - ly beats this heart with - in my breast.
dear home beats more free - ly My poor heart with - in my breast.

dim.e rit.

America.

Carey.

972

1. My coun-try 'tis of thee, Sweet land of lib - er - ty, Of thee I
2. My na - tive coun-try thee, Land of the no - ble free, Thy name I
3. Our fa - ther's God to Thee, Au - thor of lib - er - ty, To Thee we
sing; Land where my fa - thers died, Land of the pil-grim's pride, From ev - 'ry
love; I love thy rocks and rills, Thy woods and templed hills; My heart with
sing: Long may our land be bright With free-dom's ho - ly light; Pro-tect us

Two Royal Children.

973

Moderato.

German Folksong.

mountain side Let free-dom ring!
rapt-ure thrills Like that a bove.
by thy might, Great God our King!
lov - er Of roy - al lin - e - age old, Liv'd far a - part from each
turn-ing, Oh swim through the blue waves to me, I've three bright torches a -

Rev. S. F. Smith.

cresc.

cresc.

dim. *p*

oth - er, Be - tween them deep wa - ters roll'd, Be - tween them deep wa - ters roll'd.
burn - ing, For light and sure guide to thee, For light and sure guide to thee.

dim. *p*

974

Moderato.

When May Breezes Blow.

J. Kreipl.

mf *cresc.*

1. When May breezes blow, in the wood melts the snow; And blue vio - lets peep that lay
2. When sweet ros - es bloom, Hearts for get all their gloom, And love like the flow - ers Ex

mf *cresc.*

f *p*

hid - den be - low, And birds that have slumber'd the whole win - ter long, All
hales its per - fume. Once more will the ro - ses Blush love - ly and red, But

f *p*

f

joy - ous - ly wak - en, All joy - ous - ly wak - en, And woodland and braken Re -
Love cometh nev - er, But Love cometh nev - er, But Love com - eth nev - er When

f

rit.

ech - o with song, And wood land and braken Re - ech - o with song.
once he hath fled, But Love com - eth nev - er When once he hath fled.

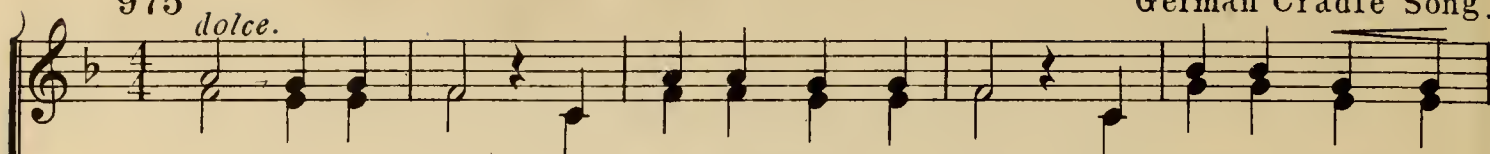
rit.

Sleep, Baby, Sleep.

Words by permission of J.P. Mc Caskey.

German Cradle Song.

975

dolce.

1. Sleep, ba-by, sleep! Thy fa-ther guards the sheep, Thy mother shakes the
 2. Sleep, ba-by, sleep! Our Sav-iour loves His sheep, He is the Lamb of



dreamland tree, And from it fall sweet dreams for thee; Sleep, ba-by,
 God on high, Who for our sakes came down to die, Sleep, ba-by,

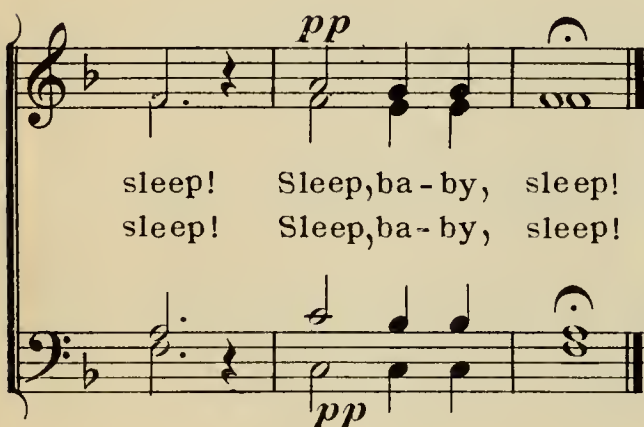


Down in a Shady Valley.

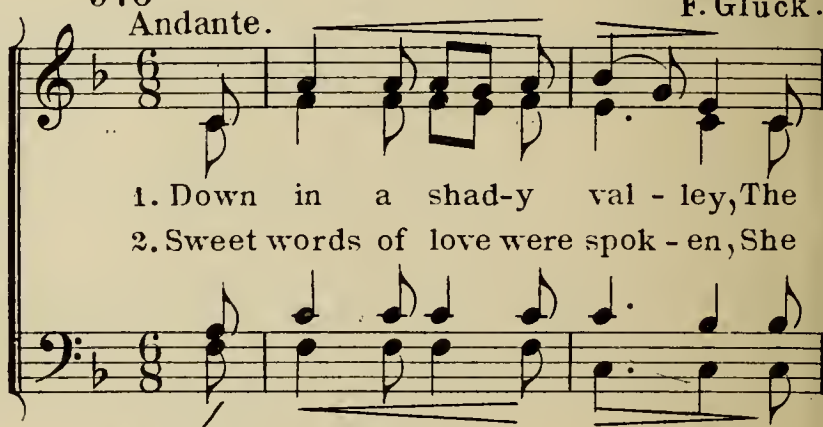
976

Andante.

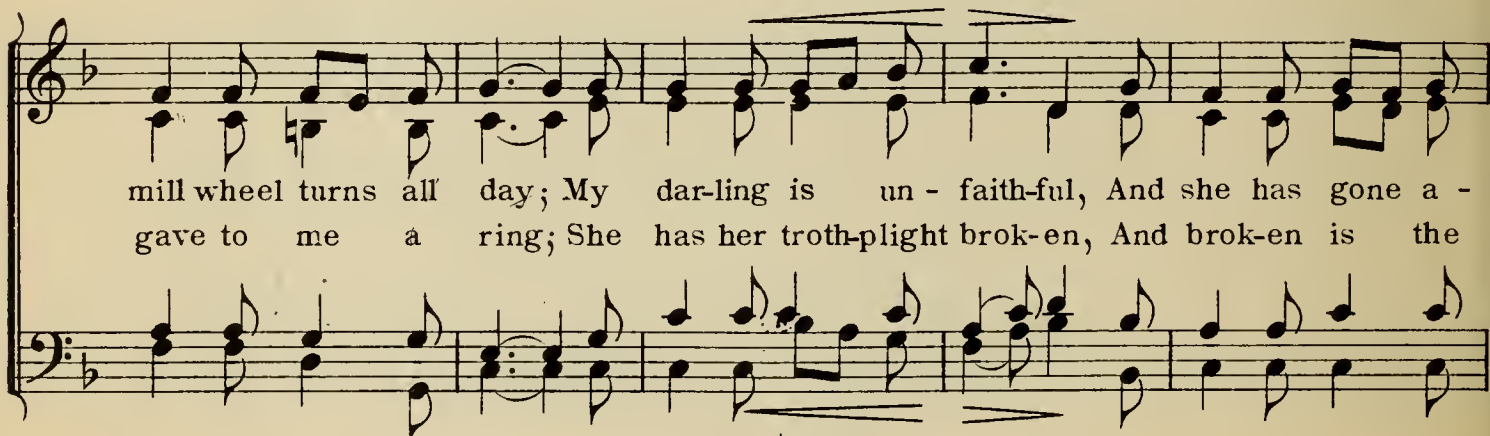
F. Glück.



sleep! Sleep, ba-by, sleep!
 sleep! Sleep, ba-by, sleep!



1. Down in a shad-y val-ley, The
 2. Sweet words of love were spok-en, She



mill wheel turns all day; My dar-ling is un-faith-ful, And she has gone a-
 gave to me a ring; She has her troth-plight brok-en, And brok-en is the



way, My dar-ling is un-faith-ful, And she has gone a-way.
 ring, She has her troth-plight brok-en, And brok-en is the ring.

Farewell.

93

977

Andante.

Silcher.

Soprano.

Alto.

Tenor.
8va lower.

Bass.

1. Love, I must not tar-ry here, I must go to—mor-row;

2. If the breeze that pas-ses by, Near thy cheek should hover,

1. When I part from one so dear, Bit-ter is—my—sor-row.

2. Think it is a ten-der sigh, Sent thee by—thy—lov-er.

1. Doat-ing on thee with a heart That could ne'er de-ceive thee,

2. For the sighs will count-less be, I shall daily send to thee,

1. Now—must I leave—thee, now—must I leave thee.

2. Dreaming of thee ev-er, dream-ing of thee ev-er.

978

Departure.

German Folksong.

Andantino.

p *dim.*

1. { Cur dear de - light-ful hills for-sak - ing, I must a - las! from home de - part; }
 For me there's here no more a - bid - ing, A - diu! be - lov - ed of my heart. }
 2. { Dear shepherd - ess, may God preserve thee! Give me once more thy gentle hand; }
 We must be part - ed for a season, I'm go - ing to a dis - tant land. }

p *dim.*

SOPRANO SOLO.

p *molto cresc.*

La la la la — la la la — la, la la la la — la la la — la, la la la

pp.

La la la la la, la la la la la,

pp

rit. e dim.

la — la la — la — la, la — la — la — la.

rit. e dim.

la la la la la, la la la la.

rit. e dim.

979

Evening.

W. A. Mozart.

Andante.

p *mf* *mf*

1. Now ev - 'ning veils the plain and — grove, — And friendly twi - light
 2. The waves re - peat a lul - la - by, — While sing the trees an

p *mf* *mf*

now doth fall; Bright cloudlets shine in yon - der west, Soft lightlike
eve - ning song; The meadow grass doth breathe a sigh, As summer

love doth beam through all, Soft light like love doth beam through all.
breez-es sweep a - long, As sum-mer breez - es sweep a - long.

980

Allegro.

Clochette.

By permission of J. P. McCaskey.

J. L. Molloy.

1. Spin-ning was young Clo-chet-te* Came a fond youth to woo, She was a sad co-
2. Si - lent was young Clo-chet-te Griev'd in her heart was she, For though a sad co-

quet - te,* He was a lov - er true, Clo - chet - te, Clo - chet - te, You
quet - te, None was so dear as he, Clo - chet - te, Clo - chet - te, I

drive me far from you, Clo - chet - te, Clo - chet - te I come to say a - dieu.
go for love of you, Oh, speak, dear Clo - chet - te! She on - ly said a - dieu.

*sung in three Syllables. Clo-chet-ta.

981

Lorelei.

Silcher.

Andante.

mf

1. I know not what spell doth bind me, That I'm so pen-sive to
 2. The love-li - est maid - en sit - ting So strangely beauti - ful

mf

day, — From out of the past an old leg - end, Is haunt-ing me with its
 there, Her won - drous jew - els are glist - ning, She combs her bright gold - en

cresc. *f* *dim.*

lay; The air is cool in the twi - light, And calm-ly flows the Rhine, The
 hair; With gold - en comb doth she comb it, A song so wild she sings; There

cresc. *f* *dim.*

mf *cresc.* *f*

moun - tain tops are spark-ling In the ev-nings red sun - shine.
 breathes some my - stic pow - er In — ev-'ry tone that rings.

mf *cresc.* *f*

982

Fair Evening.

German Folksong.

Allegretto.

Words by permission of J. P. Mc Caskey.

dolce. *p*

1. Oh, welcome, fair ev-ning so bliss-ful, That brings with its dews but de - light; The
 2. Then welcome, ye shadows of ev-ning! Nor E - den of ear - li - est lore Sur-

dolce. *p*

*cresc.**mf*

twi - light all peaceful and ten - der, So dear to my heart, to my sight.
 pass-es the peace of the gloam-ing, When foes are re-mem'bred no more.

*cresc.**mf*

983

Down in the Vale.

German Folksong.

Moderato.

mf

1. Down in the vale be - low How mild and fair;
 2. Down by the Neck - ar stream How fresh and gay;

*mf**Fine.*

Fra - grant and soft the air, Would I were there.
 There day glides af - ter day Cheer - ful a - way.

*Fine.**mf**D.S.*

Here but the bit - ter sloe, There grapes and peach-es grow.
 Here of joy not a gleam, Dull and sad all things seem.

D.S.

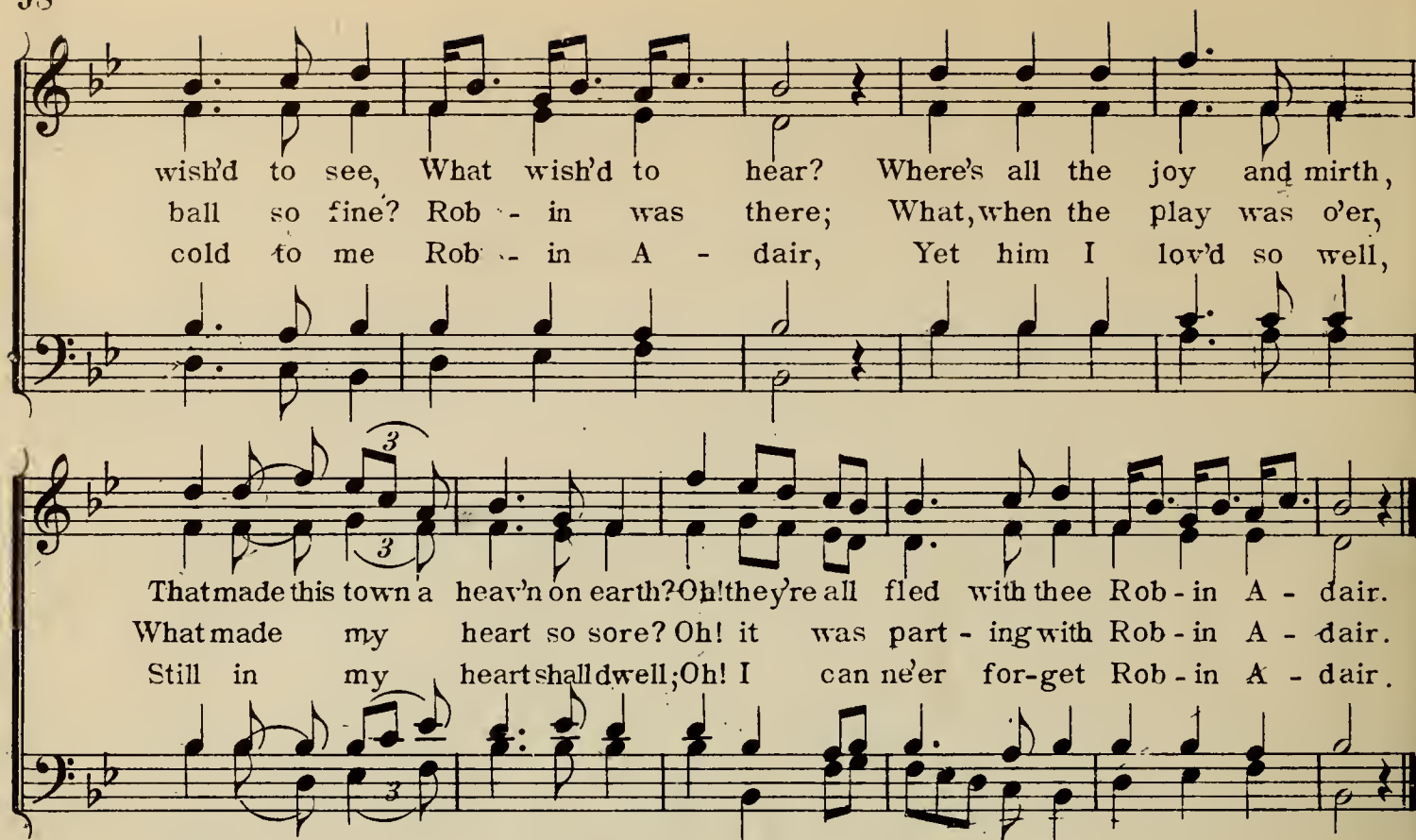
984

Robin Adair.

Caroline Keppel.

Affettuoso.

1. What's this dull town to me? Rob - in's not near. What was't I
 2. What made th'as - sem-bly shine? Rob - in A - dair. What made the
 3. But now thou'rt cold to me, Rob - in A - dair. But now thou'rt



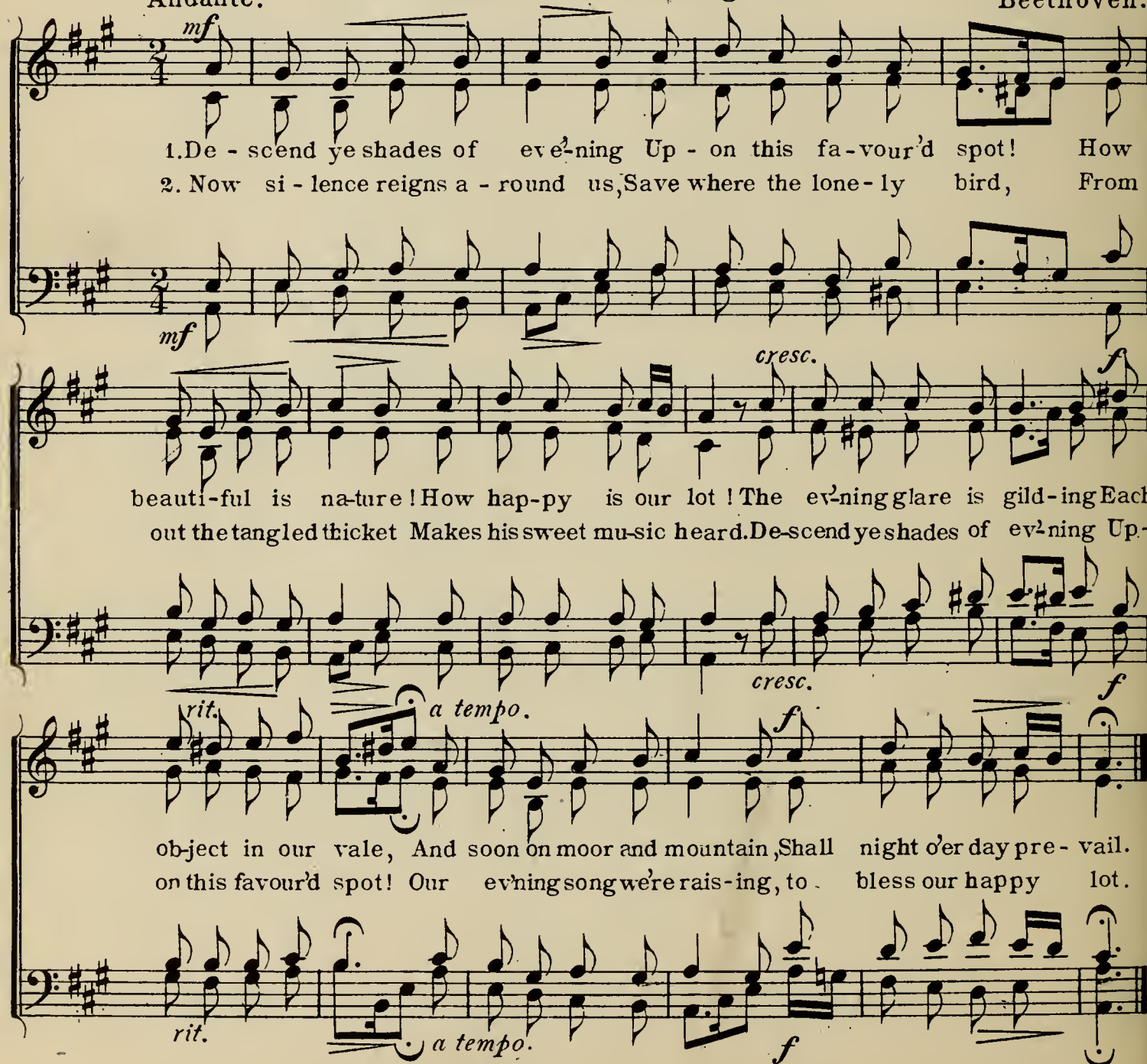
wish'd to see, What wish'd to hear? Where's all the joy and mirth,
ball so fine? Rob - in was there; What, when the play was o'er,
cold to me Rob - in A - dair, Yet him I lov'd so well,
That made this town a heav'n on earth? Oh! they're all fled with thee Rob - in A - dair.
What made my heart so sore? Oh! it was part - ing with Rob - in A - dair.
Still in my heart shall dwell; Oh! I can ne'er for - get Rob - in A - dair.

985

Andante.

Shades of Evening.

Beethoven.



1. De - scend ye shades of eve'ning Up - on this fa - vour'd spot! How
2. Now si - lence reigns a - round us, Save where the lone - ly bird, From
beauti - ful is na - ture! How hap - py is our lot! The ev'ning glare is gild - ing Each
out the tangled thicket Makes his sweet mu - sic heard. De - scend ye shades of ev'ning Up -
object in our vale, And soon on moor and mountain, Shall night o'er day pre - vail.
on this favour'd spot! Our ev'ning song we're rais - ing, to bless our happy lot.

986

Loved Ones.

F. B. Beneken.

Andante.

1. Oh! how they soft-ly rest, For aye each bless-ed one, Who now on .
 2. Yet'tis no i-dle rest, No mere re-lease from care; What they lov'd

Je-sus's breast Sleeping from us are gone. Soft-ly their ashes lie, Under the
 here the best, They are ful-fill-ing there. There they in active love Their tru-est

grassy sod; They did not real-ly die, They but went home to God.
 leisure find, And worship God a bove, And know His ho-ly mind.

987

All Through the Weary Day.

Folksong.

Andante con espressione.

1. All thro' the wear-y day With grief I pine a-way; All thro' the
 2. For ah! my love is dead, He up to heav'n has fled, For ah! my

wear-y day With grief I pine a-way, In si-lence in-ly griev-ing lone-ly.
 love is dead, He up to heav'n has fled, Whose heart's af-fec-tion was mine on-ly

When, at the win-dow I Naught in the night de-scry, Then sad and
I 'ne'er can see him more, With grief my heart is sore, And I can

1. *dim.* lonely There weep I on - ly,
on - ly Weep ev - er lone-ly

2. *rit.* lonely There weep I on - ly.
on - ly Weep ev - er lone-ly.

988

Heather Rose.

H. Werner.

Allegretto.

1. Once a boy a rosebud saw, Rosebud in the hea ther; 'Twas so fresh, and
2. Then he said "I'll pluck thee off, Rosebud in the hea ther;" Rosebud said, "But

young, and bright; Straight he ran in wild de light, To en-joy his pleas-ure.
I can sting, And will leave thee, fool-ish thing, To re-pent at lei-sure."

mf cresc. Rose-bud, rose-bud, rose - bud red, Rose-bud sweet-est treas - ure.
Rose-bud, rose-bud, rose - bud red, Rose-bud doubt-ful treas - ure.

f

Allegretto.

1. The cur-few is toll-ing the eve-ning knell, 'Tis the gray head-ed
 2. The bell seems to say, like a warn-ing voice, While you loi-ter and

sexton who pulls the bell; He rings and he rings, and you and
 list-en, O make your choice! At night do you wish to smile or

I. Love to loi-ter and list-en in pass-ing by.
 sigh, You must choose in the day, when the sun is high."

990

The Linden Tree.

Words by permission of J.P. McCaskey.

F. Schubert.

Andante.

1. By the well be-fore the door-way There stands a lin-den
 2. To-day a-far I wan-der, My soul in deep-est

tree, How oft be-neath its shad-ow Sweet dreams have come to
 night, I pass'd it in the dark-ness, To shut it from my

me! Be-neath it too in child-hood, How hap-py have we play'd, And
sight. Its branches rustled gent-ly, As if they said to me, "Come

joy a like and sor-row Still drew me to its shade, Still drew me to its shade.
hith-er lov'd com pan-ion, Here peace shall smile on thee, Here peace shall smile on thee."

991

Sleep, Baby, Sleep.

Elizabeth Stirling.

Andante.

1. Sleep, sleep, ba-by, sleep, What ails my dear, Sleep, sleep,

2. Sleep, sleep, ba-by, sleep, And no-thing fear, Sleep, sleep,

1. ba-by, sleep, What ails my dear, What ails my dar-ling

2. ba-by, sleep, And no-thing fear, For who-so-ev-er

1. thus to cry, Be still, my child, and lend thine ear, To hear me sing thy

2. thee of-fends By 'thy pro - tect - or threat - end' are, And God and an - gels

1. lul - la - by, Be still, my dear, Sweet ba - by sleep, sleep, sleep, sleep.

2. are thy friends, Be still my dear, Sweet ba - by sleep, sleep, sleep, sleep.

Withers.

992

He That Hath a Pleasant Face.

Allegro moderato con anima.

J. L. Hatton.

He that hath a pleas-ant face, And will join in catch or glee,

He that hath a pleas-ant face, And will join in catch or glee,

He shall have a wel - come place, 'Mid this good - ly com - pa -

He shall have a wel - come place, 'Mid this good - ly com - pa -

p
ny. He that hath a pleasant face, And will join in catch or
ny. He that hath a pleasant face, And will

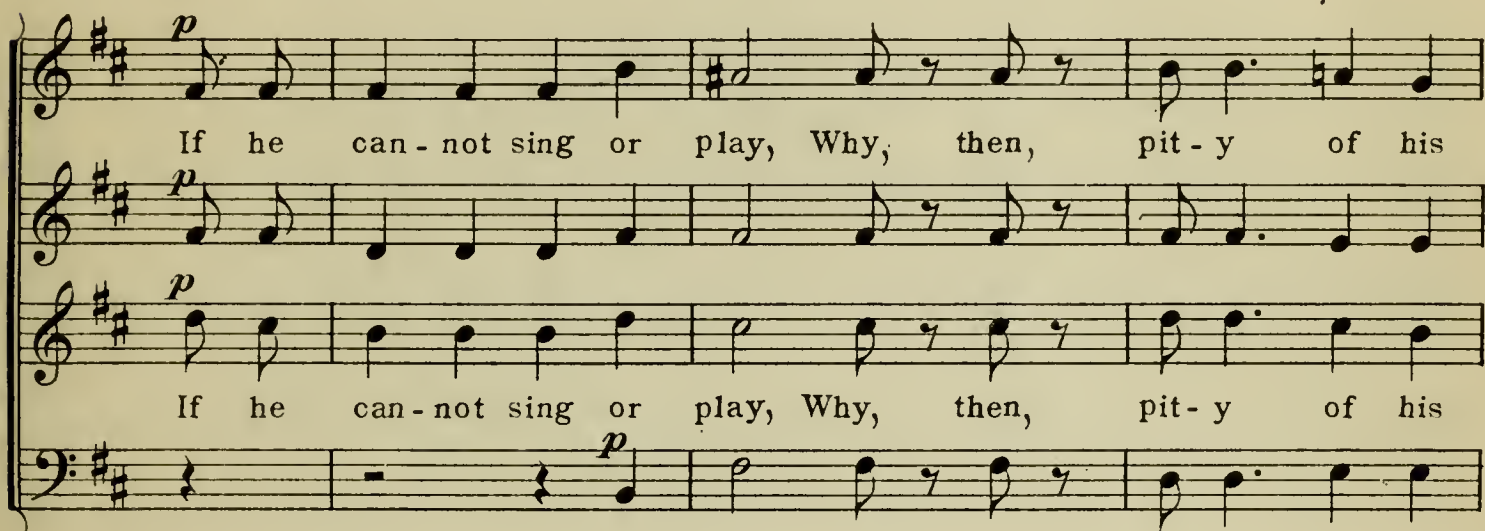
He that hath a pleasant face, And will join in catch or glee, and will
He that hath a pleasant face, And will join in catch or glee, and will
join in catch, and will join in catch or glee, and will
pleasant face, And will join in catch or glee,

join in catch or glee, and will join in catch or glee, will join in catch, will
join in catch or glee, and will join in catch or glee, will join in
join in catch or glee, and will join in catch or glee,
in catch or

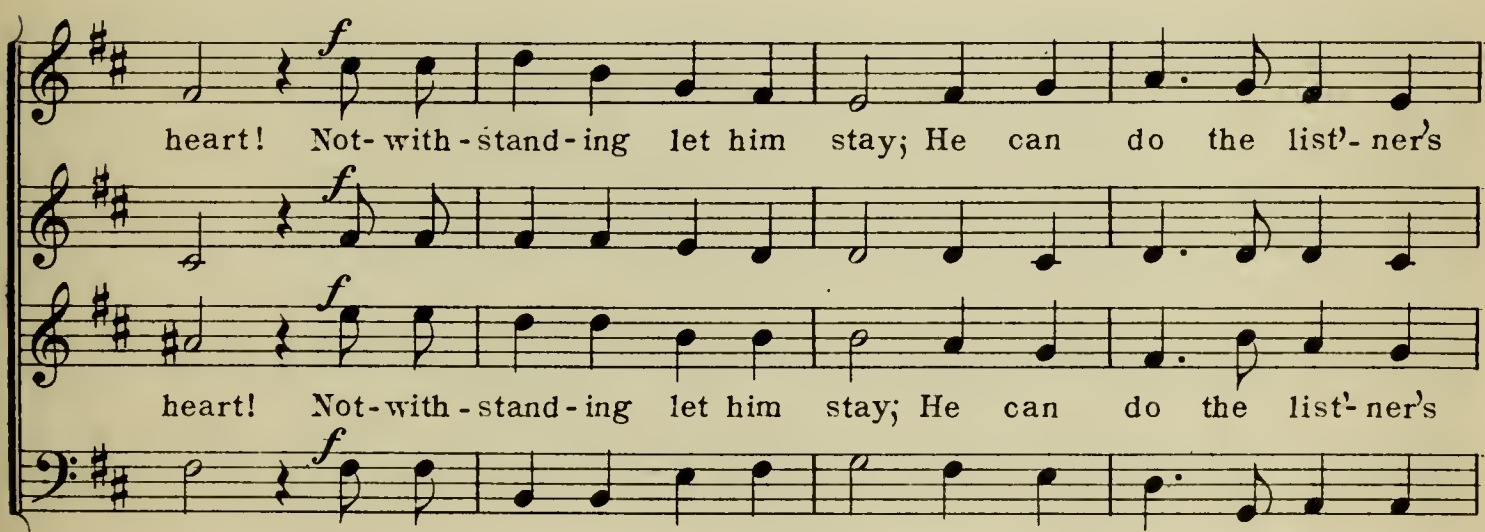
join in glee, catch or glee, join in glee, *cresc.*
catch or glee, will join in catch or glee, will join in catch or glee, *cresc.*
will join in catch, in catch or glee, in catch or glee, *cresc.*
glee, in catch or glee, in catch or glee, or glee,



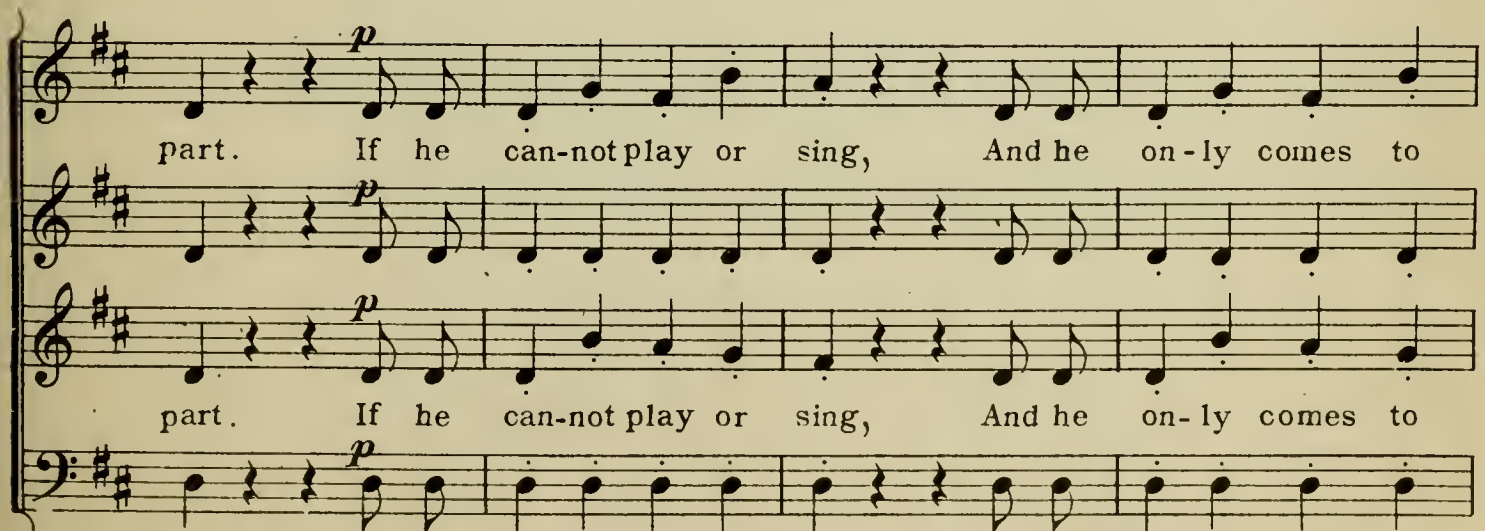
f *riten.*
He shall have a wel-come place, 'Mid this good-ly com - pa - ny.



p
If he can - not sing or play, Why, then, pit - y of his



f
heart! Not-with-stand-ing let him stay; He can do the list-ner's



p
part. If he can-not play or sing, And he on-ly comes to

talk, Then that's quite an - o - ther thing, He may take his hat, and

talk, Then that's quite an - o - ther thing, He may take his hat, and

f *p*

walk, may take his hat, and walk,

walk, may take his hat, and walk, may take his

walk, may take his hat,

walk, may take his hat, may take his

take his hat, and walk; For

hat, and walk, may take his hat, and walk; For

may take his hat, may take his hat; For

hat, may take his hat, and walk;

he shall have no wel-come place 'Mid this good-ly com - pa - ny.

he shall have no wel-come place 'Mid this good-ly com - pa - ny.

riten. *riten.* *riten.*

Andante quasi Allegretto.

A. S. Sullivan.

The day is cold and dark and dreary, It rains, and the wind is ne-ver

The day is cold and dark and dreary, It rains, and the wind is ne-ver

Detailed description: This block contains the first system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked 'Andante quasi Allegretto' and the dynamic is 'mf'. The lyrics are 'The day is cold and dark and dreary, It rains, and the wind is ne-ver'.

wea-ry, The vine still clings to the mould'ring wall, But at

wea-ry, The vine still clings to the mould'ring wall, But at ev-'ry gust, —

But at

Detailed description: This block contains the second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are 'wea-ry, The vine still clings to the mould'ring wall, But at' and 'wea-ry, The vine still clings to the mould'ring wall, But at ev-'ry gust, —'. The dynamic 'p' is marked at the beginning of the second vocal line.

ev-'ry gust the dead leaves fall, at ev - 'ry gust the dead leaves fall.

ev-'ry gust the dead leaves fall, at ev-'ry gust the dead leaves fall.

at ev - 'ry gust the dead leaves fall.

ev-'ry gust the dead leaves fall, at ev-'ry gust the dead leaves fall

Detailed description: This block contains the third system of the musical score. It features a triplet of the phrase 'ev-'ry gust the dead leaves fall'. The lyrics are 'ev-'ry gust the dead leaves fall, at ev - 'ry gust the dead leaves fall.', 'ev-'ry gust the dead leaves fall, at ev-'ry gust the dead leaves fall.', and 'at ev - 'ry gust the dead leaves fall.'. The dynamic 'f' is marked at the beginning of the first vocal line.

And the day is dark and dreary, My life is cold and dark and

And the day is dark and dreary, My life is cold and dark and

Detailed description: This block contains the fourth system of the musical score. It consists of four staves. The tempo is marked 'A little slower.' and 'a tempo.'. The dynamic is 'p' for the first vocal line and 'mf' for the piano accompaniment. The lyrics are 'And the day is dark and dreary, My life is cold and dark and'.

drear - y. It rains, and the wind is nev - er wea - ry, My

drear - y. It rains, and the wind is nev - er wea - ry, My

thoughts still cling to the mould'ring past, But the

thoughts still cling to the mould'ring past, But the hopes of youth

But the

cresc. *f* hopes of youth fall thick in the blast, the hopes of youth fall thick in the blast.

cresc. *f* hopes of youth fall thick in the blast, the hopes of youth fall thick in the blast.

cresc. *f* the hopes of youth fall thick in the blast.

cresc. *f* hopes of youth fall thick in the blast, the hopes of youth fall thick in the blast.

A little slower. *p* And the days are dark and drear-y. *a tempo.* *p* Be still sad heart and cease re -

p And the days are dark and drear-y. *a tempo.* *p* Be still sad heart and cease re -

cresc.

pi - ning Be - hind the clouds is the sun still shi - ning,

cresc. *cresc.*

pi - ning Be - hind the clouds is the sun still shi - ning, Thy fate is the

f

Thy fate is the com - mon fate of all, In - to each life some rain must

f

com - mon fate, the fate of all, In - to each life

f

Thy fate is the com - mon fate of all, In - to each life some rain must

fall. ————— some rain must fall.

fall. In - to each life some rain must fall.

Some rain must fall, some rain must fall.

fall. ————— In - to each life some rain must fall.

A little slower. *p* *pp rall.*

Some days must be dark and drear - y, Some days must be dark and dreary.

p *pp*

p *pp rall.*

Some days must be dark and drear - y, Some days must be dark and dreary.

p *pp rall.*

A little slower.

Longfellow.

March of the Men of Harlech.

994

Harmonized by J. Barnby.

1. Men of Har-lech! in the hol-low, Do ye hear, like rush-ing bil-low,

2. Rock-y steeps and pass-es nar-row Flash with spear and flight of ar-row

1. Wave on wave that surg-ing fol-low, Bat-tles dis-tant sound?

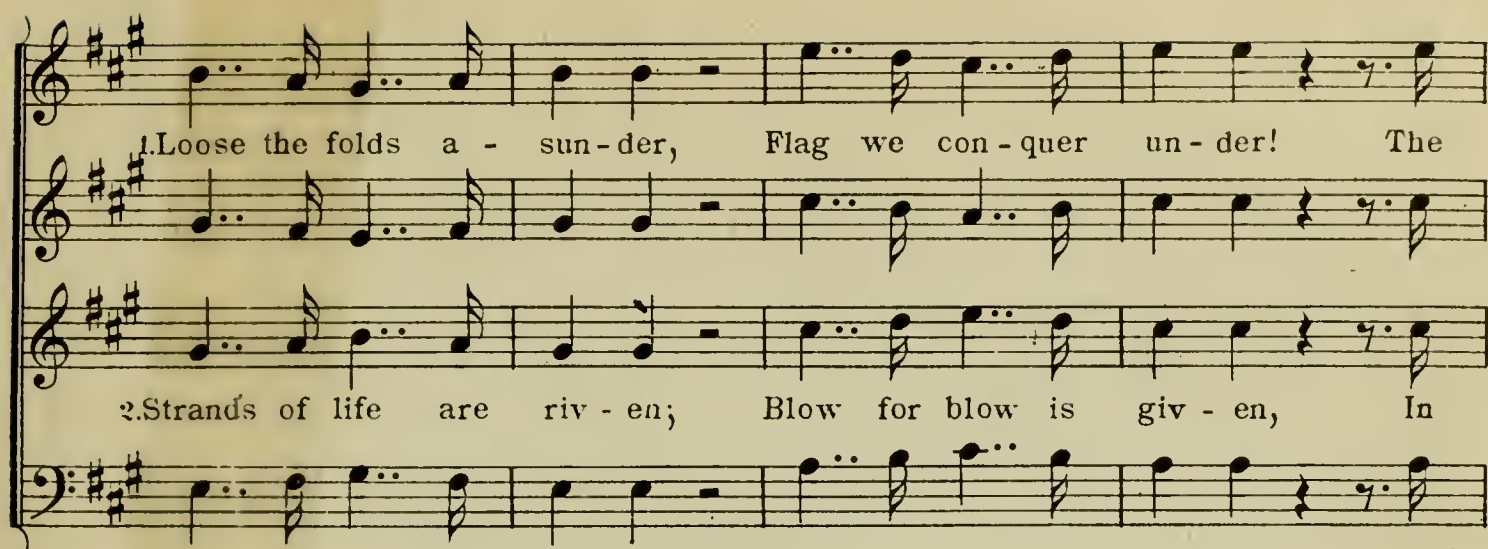
2. Who would think of death or sor-row? Death is glo-ry now!

1. 'Tis the tramp of Sax-on foe-men, Sax-on spearmen, Sax-on bowmen,

2. Hurl the reel-ing horseman o-ver! Let the earth dead foe-men cov-er!

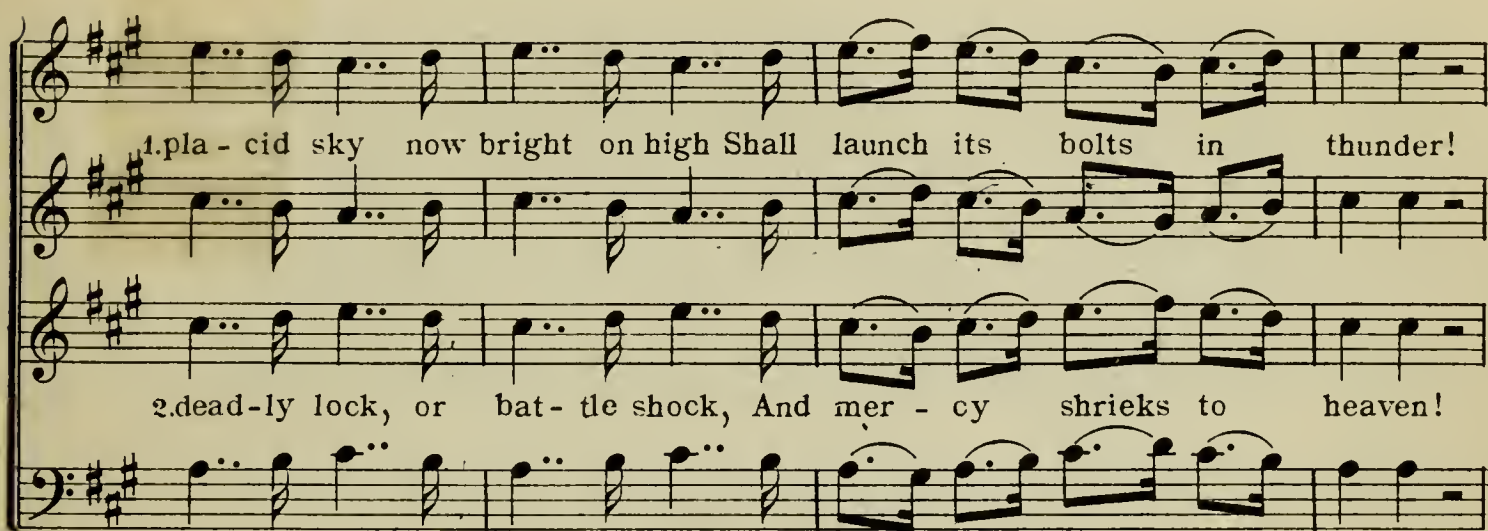
1. Be they knights, or hinds, or yeo-men, They shall bite the ground!

2. Fate of friend, of wife, of lov-er Trem-bles on a blow!



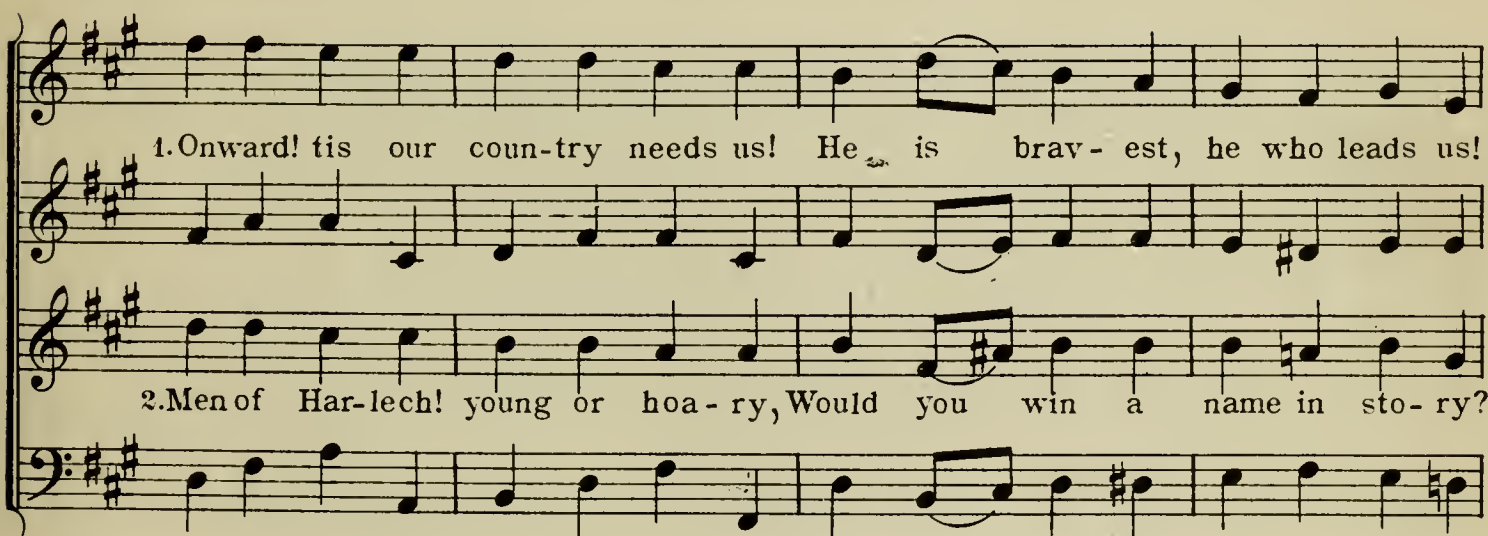
1. Loose the folds a - sun - der, Flag we con - quer un - der! The

2. Strands of life are riv - en; Blow for blow is giv - en, In



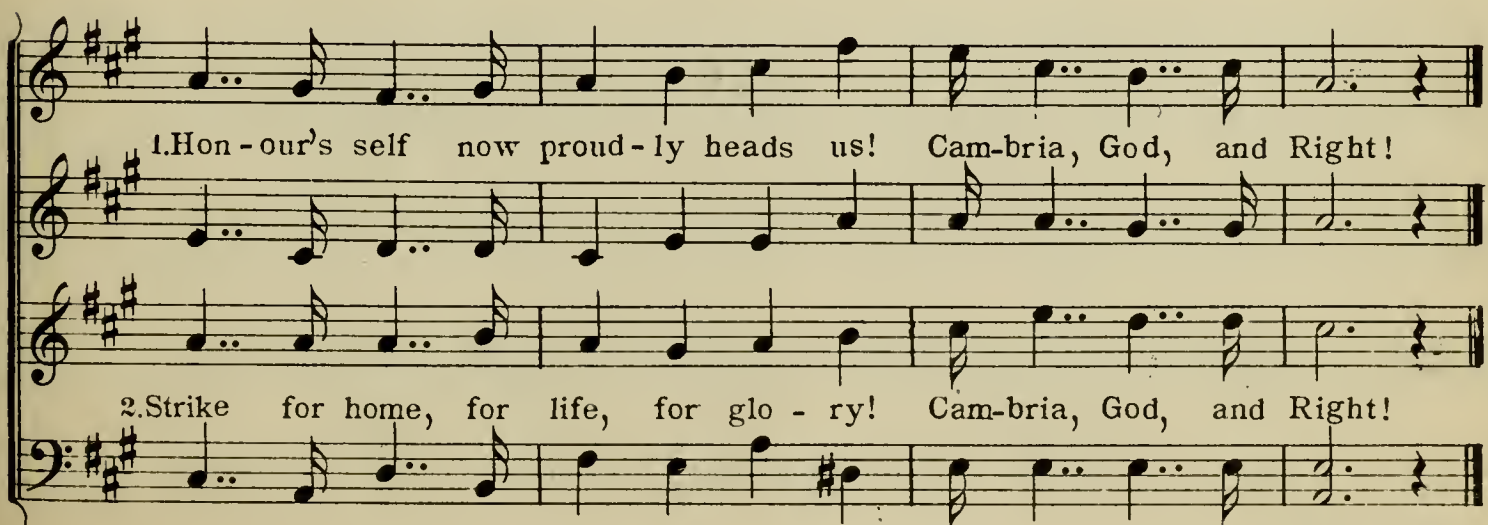
1. pla - cid sky now bright on high Shall launch its bolts in thunder!

2. dead - ly lock, or bat - tle shock, And mer - cy shrieks to heaven!



1. Onward! tis our coun - try needs us! He is brav - est, he who leads us!

2. Men of Har - lech! young or ho - ry, Would you win a name in sto - ry?



1. Hon - our's self now proud - ly heads us! Cam - bria, God, and Right!

2. Strike for home, for life, for glo - ry! Cam - bria, God, and Right!

Silent Night.

995

J. Barnby.

Larghetto.

p *dim.*

1. Si - lent night! Peace - ful night! Now the stars are gleam - ing bright:

p *dim.*

2. Ho - ly peace! Kind - ly peace! Wea - ry hands from toil - re - lease:

p *dim.*

pp *cresc.*

1. Si - lent night! Peace - ful - night! Now the stars are gleam - ing bright, Now the stars are

pp *cresc.*

2. Ho - ly peace! Kind - ly peace! Wea - ry hands from toil - re - lease, Wea - ry hands from

pp *cresc.*

mf *mp* *cresc.*

1. gleam - ing bright: Moon - beams' rest on crag and tow'r Silv' - ring stream and

mf *mp* *cresc.*

2. toil - re - lease: Wea - ry eyes now close in sleep, Com - fort give to

mf *mp* *cresc.*

dim. *p* *pp* *rall.*

1. mead and bow'r, Si - lent, Peace - ful night! Si - lent Peace - ful night!

dim. *p* *pp* *rall.*

2. them that weep, Com - fort, rest, and peace! Com - fort, rest, and peace!

dim. *p* *pp* *rall.*

996

Sweet and Low.

J. Barnby.

Larghetto.

pp

1. Sweet and low, Sweet and low, Wind of the west - ern sea, Low, low

pp

2. Sleep and rest, sleep and rest, Fa-ther will come to thee soon, Rest, rest on

cresc. e accel.

1. breathe and blow, Wind of the west - ern sea; — O - ver the roll - ing

cresc. e accel.

2. moth-er's breast Fa-ther will come to thee soon; Fa-ther will come to his

rall. e dim. *pp*

1. wa - ters go, Come from the dy - ing moon and blow, Blow him a - gain to

rall. e dim. *pp*

2. babe in the nest, Sil - ver sails all out of the west, Un - der the sil - ver

rall. e dim. *pp*

1. me, While my lit-tle one, while my pret-ty one sleeps.

rall. e dim. *pp*

2. moon, Sleep my lit-tle one, sleep my pret-ty one sleep.

A. Tennyson.

998

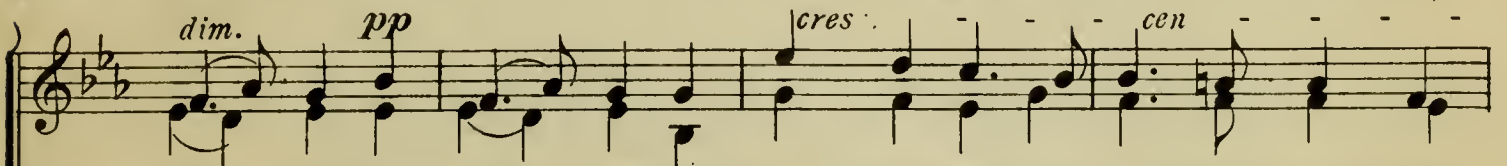
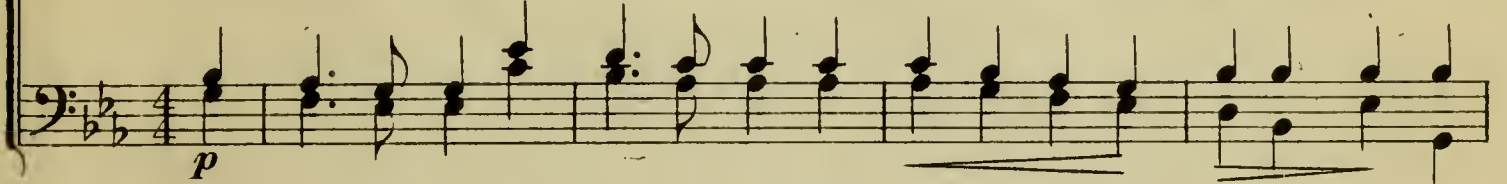
Parting.

Mendelssohn.

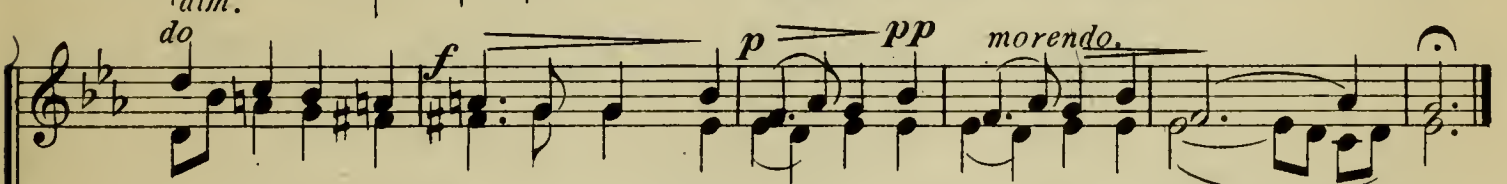
Poco sostenuto.



1. The heav'nly coun-cil hath decreed To try us, if we love in-deed, By
2. And hast thou one, whom thou dost love, One dear to thee all else a-bove, Thine



part - ing, by part - ing. Al - tho' 'twixt heav'n and earth there's nought, So
on - ly, thine on - ly. Be - fore the ro - ses, bloom a - gain, For



bit - ter - ly with sor - row fraught, As part - ing, as part - ing, yes part - ing.
hap - py hours thou'lt sigh in vain, So lone - ly, so lone - ly, so lone - ly.



999

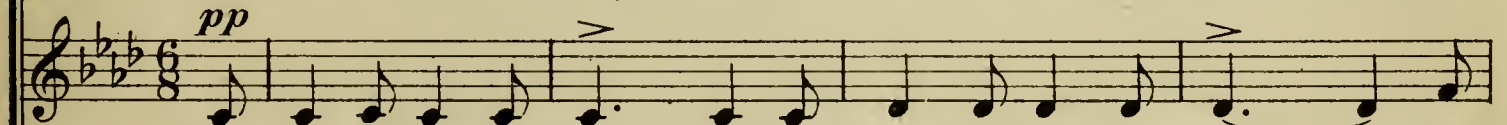
Luna.

J. Barnby.

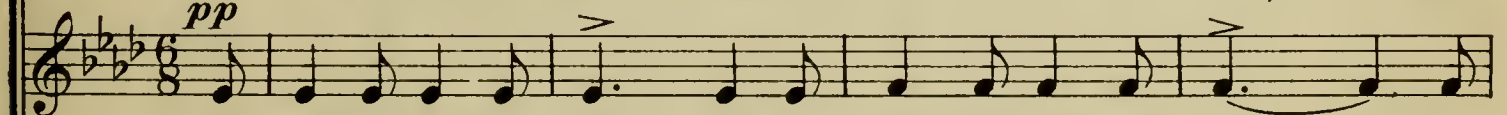
Allegro.



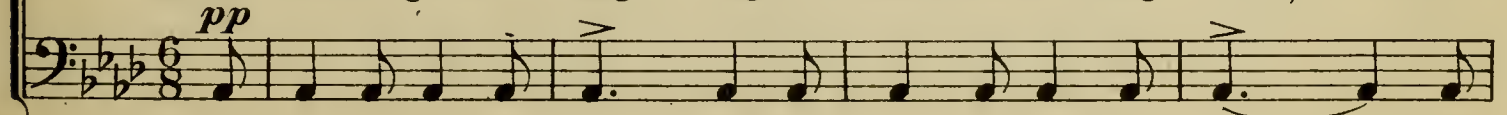
1. Fair Lu - na forth is shed - ding Her beams up - on the
2. The nightin - gale is sing - ing Her plain - tive ev'ning



1. Fair Lu - na forth is shed - ding Her beams up - on the sea, — the



2. The nightin - gale is sing - ing Her plain - tive ev'ning song, — her



up -
her

1. sea, And spreading sil-v'ry lus-tre O'er mountain, grove, and lea, O'er
 2. song, Whose war-blings now come winging The gentle breeze a - long, The
 1. on the sea, O'er mountain
 2. plaintive song, The gentle

1. mountain, grove, and lea; Then, come, let us be stray-ing, While all a-round is
 2. gentle breeze a - long, The balmy air is la-den With perfume from the
 1. grove, and lea;
 2. breeze a - long;

1. bright, And breathe out notes of pleasure, To hail the Queen of night, To hail
 2. We'll tune.
 1. To
 2. We'll
 2. bri-er, Then with such charms in-vit - ing, We'll tune the gold-en lyre. 1. To
 2. We'll

1. _____ the Queen of night. Fair
 2. _____ the gold - en lyre
 1. hail the Queen of night, To hail the Queen of night. Fair Lu-na forth is
 2. tune the gold-en lyre, We'll tune the gold-en lyre. Fair Lu-na forth is.
 1. To hail the Queen of night.
 2. We'll tune the gold - en lyre.

Lu-na forth is shed - ding Her beams up-on the sea, And spreading sil-v'ry
 shed -ding Her beams up-on the sea, the sea, And spread-ing sil-v'ry
 shed -ding Her beams up-on the sea, the sea, And spread-ingsil-v'ry
 shed -ding Her beams up-on the sea, up - on the sea, And spread-ing sil-v'ry

lus - tre, O'er mountain, grove, and lea, O'er moun-tain, grove and lea.
 lus - tre, O'er mountain, grove, and lea, O'er moun-tain, grove and lea.

1000

Moderato cantabile.

Tell Me Flora.

E. Ransford.

C. Pinsuti.

1. Tell me, Flo ra, tell me tru - ly, Why this heart no more is
 2. Tell me, when soft zeph-yrs playing, Sportive thro' the leaf - y
 1. Tell me, Flo ra, tell me tru - ly, Why this heart no more is
 2. Tell me, when soft zeph-yrs playing, Sportive thro' the leaf - y
 1. free, Why my thoughts are so un - ru - ly, Why they on - ly turn to thee?
 2. dell, Why they sound like voic - es saying, Flo - ra scarce on earth should dwell?
 1. free, Why my thoughts are so un - ru - ly, Why they on - ly turn to thee?
 2. dell, Why they sound like voices saying, Flo - ra scarce on earth should dwell?

pp e legato. *mf*

1. If a stu - dious mood comes o'er me, And to read - ing I in - cline,

pp e legato. *mf*

2. Why, when o'er the wa - ters steal - ing, Vil - lage bells' sweet meas - ures come,

1. If a stu - dious mood comes o'er me,

2. Why, when o'er the wa - ters stealing,

p *mf* *p* *rall.*

1. Tell me why I see be - fore me Flo - ra's name in ev - 'ry line?

p *mf* *p* *rall.*

2. This the bur - den of their peal - ing, Flo - ra hast - en to thine home.

a tempo. *cresc.* *p*

1. Tell me, Flo - ra, tell me tru - ly, Why my thoughts but

a tempo. *cresc.* *p*

2. Tell me, Flo - ra, tell me tru - ly, Why this heart no

a tempo. *cresc.* *p*

1 Tell me, Flo - ra, tell me tru - ly, Why my thoughts but

2 Tell me, Flo - ra, tell me tru - ly, Why this heart no

rit. *dim.* *p* *rall.*

1. turn to thee? Why my thoughts but turn to thee?

rit. *dim.* *p* *rall.*

2. more is free? Why this heart no more is free?

1. turn to thee? Why my thoughts but turn to thee?

2. more is free? Why this heart no more is free?

M. Deigh.

Minor.

Home They Brought.

1001

J. Barnby.

Andante a la Recitativo.

p

Home they brought her War-rior dead: She nor swoon'd nor ut-ter'd cry: All her maidens,

p

dim. *con espress.*

watching said. "She must weep or she will die!" Then they prais'd him, soft and low.

dim. *con espress.*

pp *rall.*

Call'd him wor-thy to be lov'd, Tru-est friend and no-blest foe; Yet she nei-ther spoke nor mov'd

pp *rall.*

a tempo.

Stole a maiden from her place, Light-ly to the war-rior stept, Took the facecloth

f *p*

from the face, Yet she neither mov'd nor wept. Rose a nurse of ninety years, Set his child up-

f *p*

con fuoco. *ff* *dim.* *pp*

on her knee Like summer tempest came her tears, "Sweet my child, I live for thee!"

con fuoco. *ff* *dim.* *pp*

1002
Allegro.

Blow, Blow, Thou Winter Wind.

G. A. Macfarren.

fp

Blow, blow, thou win-ter wind, Thou art not so un-kind as man's in-

fp

Blow, blow, thou win-ter wind, Thou art not so un-kind as man's in-

p *cresc.* *f*

gra-ti-tude; Thy tooth is not so keen, be-cause thou art not seen, al-

p *cresc.* *f*

gra-ti-tude; Thy tooth is not so keen, be-cause thou art not seen, al-

Thy thooth is not so keen, be-cause thou art not seen,

pp *f*

though thy breath be rude, be rude. Heighho, sing heighho

f

be rude, Heighho, sing heighho

f

though thy breath be rude, Heighho, sing heighho

p

un-to the green hol-ly, Most friendship is feign-ing, most lov-ing mere

p

un-to the green hol-ly, Most friendship is feign-ing, most lov-ing mere

cresc. *f* *pp*

fol-ly; then heigh-ho the hol-ly, this life is most jol-ly, this life is most

cresc. *f* *pp*

fol-ly; then heigh-ho the hol-ly, this life is most jol-ly, this life is most

Fine. *fp*

jol-ly. Freeze, freeze, thou bit-ter sky, thou dost not bite so nigh as

Fine. *fp*

jol-ly. Freeze, freeze, thou bit-ter sky, thou dost not bite so nigh as

Fine. *fp*

p *cresc.*

ben-e-fits for got; Though thou the waters warp, thy sting is not so

p *cresc.*

ben-e-fits for got; Though thou the waters warp, thy sting is

p

ben-e-fits for got; Though thou the waters warp, thy sting is not so

f *pp* *Dal Segno.*

sharp as friend re-member'd not, re-member'd not.

f *pp*

re-member'd not,

f

not so sharp as friend re-member'd not, *Dal Segno.*

f

sharp as friend re-member'd not, Shakspeare.

Andante con moto.

p Lul - la-by! O, lul-la - by! Ba - by, hush that lit-tle cry! Light is

p Lul - la-by! O, lul-la - by! Ba - by, hush that lit-tle cry! Light is

p dy - ing, Bats are fly - ing, Bees to - day with

p dy - ing, Bats are fly - ing, Bees to - day with

p dy - ing, Bats are fly - ing, Bees to - day with

p dy - ing, Bats are fly - ing, Bees to - day with

rall. e dim. *pp* work have done. Lo, Lo, till comes the mor-row's sun,

rall. e dim. *pp* work have done. Lul - la - by!

rall. e dim. *pp* work have done. Lo, Lo, till comes the mor-row's sun, —

pp work have done. Lul - la - by!

Let sleep kiss those bright eyes dry! Lul - la, lu - la, lul - la, lul - la -

Lul - la, lul - la - by! Lul - la, lul - la

Let sleep kiss those bright eyes dry! — Lul - - la, lu - - la

Lul - la, - by! Lul - la, lul - la

cresc.

by! lul - la - by! O lul - la - by! Lul - la - by!

by! lul - la - by! Lul - la - by! O lul - la -

by! O! lul - la - by! lul - la - by! Lul - la - by!

by! lul - la - by! Lul - la - by!

mf *dim.* *p* *pp*

Lul - la - by! O lul - la - by O lul - la - by!

by! Lul - la - by! O lul - la - by O lul - la - by!

mf *dim.* *p* *pp*

Lul - la - by! O lul - la - by O lul - la - by!

mf *p* *pp*

Hush'd are all things far and nigh; Flow'rs are clos - ing, Birds re -

Hush'd are all things far and nigh; Flow'rs are clos - ing, Birds re -

p *rall. e dim.*

pos - ing, All sweet things with life have done. Sweet,

p

pos - ing, All sweet things with life have done.

p *rall. e dim.*

pos - ing, All sweet things with life have done. Sweet,

p

pos - ing, All sweet things with life have done.

pp
sweet, till dawns the morn - ing sun, Sleep then kiss those

pp
Lul - la - by! lul - la -

pp
sweet, till dawns the morn - ing sun, — Sleep then kiss those

pp
Lul - la - by! lul - la -

blue eyes dry, Lul - la, lul - la, lul - la, lu - la - by!

lul - la - by! Lul - la, lul - la - by!

blue eyes dry, — Lul - la, lul - la - by! O, lul - la -

by! Lul - la - by!

ppp
Lul - la - by, lul - la - by! —

ppp
by! Lul - la - by, O, lul - la - by! lul - la - by! —

ppp

VOCABULARY OF MUSICAL TERMS.

ABBREVIATIONS.

Accel., *accelerando*.
Cresc. < ; *crescendo*.
D. C., *da capo*.
D. S., *dal segno*.
Decresc., *decrecendo*.

Dim., *diminuendo*.
Dol., *dolce*.
F., *forte*.
FF., *fortissimo*.
Fz., *Fs.*, *forzando*.

M. F., *mezzo forte*.
M. P., *mezzo piano*.
P., *piano*.
PP., *pianissimo*.
Rall., *rallentando*.

Rit., *ritardando*.
Riten., *ritenuto*.
Sem., *sempre*.
String., *stringendo*.

Accelerando, *Accel.* Gradually increasing the pace.

Accidentals. See page vi.

Adagio. *Slowly*.

Affetuoso. With tenderness and pathos.

Alla breve. Giving each half-note one beat. Indicated in the signature by C .

Allegretto. Not so fast as *allegro*.

Allegro. *Lively*.

Alto. Called also *counter*—*tenor* when used by men. The deepest tone of voice in women, and the high artificial voice among men. See *Contralto*.

Andante. Going at a moderate pace.

Anthem. A composition for voices, set to Scriptural words.

A poco a poco. *By degrees*. Applied to the increase of time or expression.

A tempo. *In time*.

Barytone voice. A voice of fuller quality than a *tenor*, and lighter than a *bass*.

Bass voice. The lowest of male voices.

Calando. With decreasing volume of tone, and slackening pace.

Cantabile. In a singing style.

Cantata. A short work in the musical form of an *oratorio*.

Carol. A song of praise, applied to a species of song sung at Christmas-tide.

Catch. A species of canon or round for three or four voices, so contrived that the singers catch up each other's sentences.

Chromatic. That which includes degrees not belonging to a *diatonic scale*. See page vi.

Clef. The sign placed at the commencement of a *staff* showing the absolute pitch of sounds. See page iii.

Con. *With*. e. g.: *Con moto*, with spirited movement.

Contralto. The voice of deepest tone in females.

Crescendo. With gradual increase of power.

Da capo or **D. C.** *From the beginning*. The performer must recommence the piece, and conclude at the double bar marked *Fine*.

Da capo al fine. Same as *D. C.*

Dal segno or **D. S.** *From the sign* \$.

Decrescendo. With gradual decrease of power.

Diatonic. Pertaining to the major or minor scale.

Diminuendo. Decreasing in power of sound.

Dolce. *Softly, sweetly*.

Dot. A point added to a note or rest, which lengthens its value by one-half. When a second dot follows the first, it adds one-half to the value of the first. (2) When placed over a note, the dot is a direction that the tones are to be detached (*staccato*).

Falsetto. The artificial or supplementing tones of the voice.

Fine. The end; used to show the end of a piece after a repeat.

Forte. *Loud*.

Fortissimo. *Very loud*.

Forzando. Literally "forcing." Emphasis upon specified notes or passages, marked *fz.*, *sf.* or > .

Glee. A piece of unaccompanied vocal music in at least three parts.

Grave. *Slow and solemn*.

Larghetto. At a slow pace, but not as slow as *largo*.

Largo. A very slow degree of movement.

Legato. Implies a close, gliding manner of performance.

Leggiero. *Lightly, Swiftly*.

Lento. *Slow*.

L'istesso. The same; as *l'istesso tempo*, the same time.

Maestoso. With dignity; majesty.

Major. *Greater*.

Marcato. Marked or emphasized.

Mezzo-forte. Moderately loud.

Mezzo-piano. Moderately soft.

Minor. *Lesser*.

Moderato. *Moderately*.

Molto. Much; very; as *molto adagio*; very slow.

Morendo. Gradually softening the tones, and slackening the pace.

Motet. A vocal composition in harmony, generally set to scriptural words.

Moto. Movement; as *con moto*; with spirited movement.

Oratorio. A musical drama, founded on some scriptural story, and performed without scenery or action.

Part-song. A vocal composition, having a striking melody harmonized by other parts more or less freely.

Piano. *Softly*.

Pianissimo. Extremely soft.

Poco. A little; as *poco adagio*; rather slow.

Presto. *Quickly*.

Rallentando. Gradually slower.

Recitative. Musical declamation.

Ritardando. Gradually slower.

Ritenuto. An immediate change to a slower rate of speed.

Sempre. Always; as *sempre forte*; always loud.

Sforzando. *Forced*. A term signifying that a note so marked should be emphasized.

Signature. The signs placed at the commencement of a piece of music.

Soprano. The highest of female or boys' voices.

Sotto. Under; as *sotto voce*; in an undertone.

Stringendo. Hastening the time.

Tenor. The highest of male voices.

Vivace, Vivo. *Quickly, sprightly*.

GENERAL INDEX.

HYMNS.

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| As with gladness..... | 926 | O for a faith..... | 905 |
| Brief life is here our portion..... | 912 | O Jesus Christ, if aught there be..... | 961 |
| Christian ! Dost thou see them? | 964 | O let him whose sorrow..... | 924 |
| Come, Thou long-expected Jesus..... | 913 | O Lord of Hosts..... | 923 |
| Come, ye disconsolate..... | 944 | O Love divine..... | 937 |
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| Fierce raged the tempest..... | 963 | Oh, praise ye the Lord..... | 925 |
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| Glory be to Jesus..... | 916 | Peace, perfect peace..... | 933 |
| Hark! hark! my soul..... | 941 | Praise, O praise our God..... | 906 |
| Hark! hark! my soul..... | 953 | Rejoice, rejoice, believers!..... | 939 |
| Hark! the sound..... | 950 | Resting from His work to-day..... | 957 |
| Hark! what mean? | 908 | Rise, crowned with light..... | 940 |
| Hear me, O my Saviour..... | 951 | Rock of Ages..... | 921 |
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| Holy Father, cheer our way..... | 914 | Saw you never..... | 962 |
| Holy night | 954 | See the destined day arise..... | 960 |
| How sweet the Name of Jesus..... | 930 | Soldiers of Christ..... | 934 |
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| Lord Jesus, think on me..... | 919 | To Thee, O Lord..... | 966 |
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METRICAL.

| | | | | | | | | |
|-------|-------|-------|-------|----------|----------|----------|---------|------------|
| L. M. | 915 | 955 | 953 | 6. 5. D. | 957 | 956 | 950 | Irregular. |
| 919 | 917 | 965 | | 916 | 958 | | 962 | 922 (5) |
| 923 | 930 | | 6. 5. | 964 | 960 | 8. 7. | | 925 (5) |
| 937 | 961 | P. M. | 935 | 7 S. | 7. 6. | 907 | 10 S. | 927 (6. 4) |
| 945 | | 911 | | 906 | 912 | 908 | 931 | 914 (7. 5) |
| 959 | S. M. | 918 | 6. 5. | 921 | 942 | 913 | 933 | 909 (8. 7) |
| | 919 | 929 | | 926 | 7. 6. D. | 946 | 940 | 936 (8. 7) |
| C. M. | 928 | 941 | 920 | 943 | 932 | 8. 7. D. | 11. 10. | 963 (8. 3) |
| | 934 | 947 | 924 | 951 | 939 | 938 | 944 | |
| 905 | 949 | 952 | 948 | | | | | |

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| | NUMBER | | NUMBER |
|-----------------------------------|--------|----------------------------|--------|
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| America..... | 972 | Lullaby..... | 1003 |
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| Down in a shady valley..... | 976 | Robin Adair..... | 984 |
| Down in the vale..... | 983 | Shades of evening..... | 985 |
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| He that hath..... | 992 | The Curfew..... | 989 |
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| How could I bear..... | 970 | The Rainy Day..... | 993 |
| If I look here..... | 988 | Two Royal Children..... | 973 |
| Longing..... | 971 | When May breezes blow..... | 974 |
| Lorelei..... | 981 | | |

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